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ABSTRACT

In each sub-section of the "Framework for Teaching English: Years 7, 8 and 9," certain key objectives are identified in boldface print. These objectives are key because they signify skills or understanding which are crucial to pupil's language development. They are challenging for the age group and are important markers of progress. This key objectives bank for year 8 provides information and guidance to help teachers to: translate numerical targets into curricular objectives; focus teaching on those things that will help pupils' progress; and inform assessment tasks. Word level objectives concern complex and unfamiliar words, spelling strategies, and prepositions and connectives. Sentence level objectives address: complex sentences; grouping sentences; informal and formal sentences; and Standard English and dialects. Reading objectives concern: independent research; the ability to trace developments; the development of key ideas; and the ability to interpret texts. Writing objectives highlight: the ability to anticipate reader reaction; narrative commentary; the explanation of complex ideas; the ability to develop and signpost arguments; and balanced analyses. The speaking and listening objectives focus on: speaking self-evaluation; the ability to listen for a specific purpose; hypotheses and speculation; and collaborative presentations. (PM)

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Key Objectives Bank: Year 8.

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Key Objectives Bank: Year 8

Introduction

Key Objectives

In each sub-section of the *Framework*, certain key objectives have been identified in boldface print. These objectives are key because they signify skills or understanding which are crucial to pupils' language development. They are challenging for the age group, and selected because they are important markers of progress. They are not the only signs of progress, but they are critical ones. They have been selected to help teachers in defining targets and as a focus for assessment.

Over the three years of the key stage, the objectives trace a critical path of progress for pupils. In some cases, the objectives address the same developing skills over three years, but sometimes the focus changes. This reflects the way certain strands rise in significance whilst others are secured and therefore assume less prominence.

Using this bank

This bank provides information and guidance to help teachers to:

- translate numerical targets into curricular objectives, defining what pupils need to do to achieve the standards expected;
- focus teaching on those things that will move pupils on;
- inform assessment tasks, so that critical indicators of progress are addressed.

Each key objective is allocated its own pages of guidance, but this does not imply that teachers should approach them in isolation or teach them in a reductive way. Objectives benefit from being taught explicitly and from being identified and deployed in context. Planning should draw together objectives from word, sentence and text level, and teachers are encouraged to find ways of clustering together complementary objectives.

Teaching word level objectives

This section contains a bank of teaching ideas to help the teaching of key word level objectives in Key Stage 3. They are designed to support teachers in teaching spelling and vocabulary systematically and enjoyably, in ways that help pupils to develop a positive perspective on themselves as spellers and in the extension of their vocabulary.

Spelling matters to readers and it matters to writers because it is part of the process of making meaning through the written word. Competence in spelling releases the creativity of the writer. Young writers need to be so confident about their spelling that they can concentrate on composing ideas and making stylistic choices at word and sentence level that reflect the purpose and the context of their writing.

English spelling is more regular than it may seem: there are fewer than 500 wholly irregular words in modern English, but some are words that we use very frequently. Since English spelling is more than 80% predictable, it makes sense to teach spelling systematically, not just incidentally. David Crystal makes that point very clearly in his *Cambridge Encyclopedia of the English Language**:

'If the spelling system contains such regularity, why is there a problem? The answer is complex, but a major factor is that children are rarely taught how to spell. They are made to learn spellings by heart, and are rigorously tested on them, but few attempts are made to explain what it is they have learned. They are not generally told why spellings are as they are, or about how these spellings relate to the way words are pronounced. Without such perspective, spelling becomes a vast, boring and time-consuming memory task.' (p. 272)

It is important to use the bank of ideas selectively since pupils will have met many of the objectives before: less confident pupils may need reinforcement and consolidation, whilst more able pupils should be encouraged to pursue investigations which develop their appreciation of the origins and patterns of English spelling.

Objectives are explored through a number of activities and are approached from different angles in a deliberate attempt to embed understanding.

Resources

- Literacy across the curriculum training file, DfEE 0235/2001
- English Department training file, 2001, DfEE 0234/2001
- Year 7 Spelling bank, DfEE 0047/2001
- Literacy Progress Unit: Spelling, DfEE 0475/2001

* Reference: D. Crystal – *The Cambridge Encyclopedia of the English Language*. Cambridge University Press, 1995.

W4: Complex and unfamiliar words

Learn complex polysyllabic words and unfamiliar words that do not conform to regular patterns

About this objective

Pupils often experience difficulties with words that they are unfamiliar with or 'really long words'. They need to be supported in developing the confidence to tackle these kinds of words in a variety of ways. It is important for pupils to recognise that many words do not conform to regular patterns and that they will need to learn these spellings, sometimes individually. This objective is best taught alongside spelling strategies, as this will encourage pupils to apply approaches such as visualisation, mnemonics, syllabification and 'look, say, cover, write, check' (LSCWC). Many of these strategies will have been suggested in Year 7; the focus in Year 8 is to enable pupils to identify those that work most effectively for them, so that they can apply them independently.

What to teach

- The ability to identify 'tricky words' as opposed to those where the usual conventions apply.
- Revision and consolidation of the strategies for learning difficult words that were taught in Year 7, including mnemonics, memorising critical features, and multi-sensory reinforcement.
- Syllabification – consolidate pupils' ability to segment words into syllables.
- Important subject-specific words of this type, e.g. *imagery, apostrophe, simile.*
- The significance of prefix, root and suffix as a means of breaking down a difficult word into manageable parts – e.g. *un-believ-able; in-de-fatig-able.*

Teaching approaches

- **Introducing and investigating the objective**
  - Card sort (1): pupils are given cards of unfamiliar words, to sort into those that have clear prefix, root and suffix parts, and those that do not.
  - Card sort (2): pupils sort cards according to the critical features of each word, e.g. those with a double consonant where you might expect a single.
  - Card sort (3): pupils sort cards according to whether the words follow usual spelling conventions or not.
  - Whole class look, say, cover, write, check using white boards.
  - Investigation into unusual prefixes, e.g., *sym; rele.*
  - Word Webs – see Literacy Across the Curriculum Training Folder Spelling Module.
  - Model the process of identifying a 'tricky word' and the development of a learning strategy that is appropriate for the word and the learner.
  - Establish a 'tricky words' section in pupils' spelling journals which not only lists the words they need but also links each one with an appropriate strategy for memorisation.
- **Teaching in the context of reading**
  - Alert pupils to important unfamiliar words as they appear in class texts, and suggest ways of remembering them.
  - Pupils add new, unfamiliar words to their spelling journals, with a suitable *aide memoire* – a breakdown of parts of the word, illustration, mnemonic, etc.
  - Pupils highlight in a text the 'tricky words' they might want to use in their own writing and add them to their spelling journals in the usual way.
- **Teaching in the context of writing**
  - Expect pupils to use their spelling journals when writing.
  - Organise the class so each pupil has a spelling buddy – pupils check each other's work, identifying errors and suggesting corrections.

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- Spelling partners – pupils test each other on the spelling of key words if they finish their writing before the rest.
- Set a target for 'tricky words' that are likely to be used in a particular piece of writing and reward those who meet it.
- Focus the marking of spelling to reinforce the recent teaching of this objective.

Prefixes

ante	dis	mis	post	trans
anti	ex	mono	pre	tri
auto	fore	multi	pro	ultra
bi	hyper	neo	re	un
co	im	non	semi	under
contra	in	out	sub	uni
counter	inter	over	super	
de	mal	poly	sur	

Suffixes

able	ist	like	ory	tion
cian	ity	ly	ship	wise
est	ive	ment		
ful	less	ness		

Complex and polysyllabic words (examples)

aeroplane	laboratory	potential
agricultural	liaison	parallelogram
advertisement	manoeuvre	prejudice
accommodation	megabyte	pressure
characteristics	miniature	protein
conscientious	miscellaneous	quadrilateral
conscience	narrator	questionnaire
constitution	onomatopoeia	rheumatism
discussion	palette	rhythm
environmental	parliament	specification
encyclopaedia	percussion	synchronise
estuary	persuasion	triangular
gymnastics	pneumonia	technology

To assess this objective

Introduce regular lists of polysyllabic and/or unfamiliar words that pupils can later use in their writing. These words could also come from a text that is being used. Explore features of spelling and possible strategies to help. Conduct a whole-class LSCWC test. Teachers will be assessing how well a pupil is able to employ visual memory as well as other strategies. Peer and self-assessment can also be employed alongside teachers' own assessments, with pupils setting personal targets for improvement.

Sample tasks

- LSCWC
- Spelling tests
- Work scrutiny with individuals devising strategies for improvement
- Use of word webs using a dictionary, then setting a spelling challenge

Performance indicators
Always sometimes rarely

- Is able to identify words that might be difficult to spell.
- Is able to use visual strategies to aid spelling.
- Is able to use syllabification to aid spelling.
- Is able to remember trickier parts of a word, or words within words, to aid spelling.
- Is able to learn the spellings of difficult words.
- Is able to use etymological knowledge to aid spelling.
- Is able to use grammatical knowledge to aid spelling.

Example script

As part of a library unit, pupils have been given a list of words to help them use the library more effectively. The pupils have been asked to divide words into 'easy' to spell and 'difficult' to spell. They are tested on all words using LSCWC and work in pairs, groups and individually over the course of the unit to learn spellings. Below is an example of tests at various stages of the unit.

Look	Write	Check
classification	*Class/i/fi/ca/tion*	✓
encyclopaedia	*En/cy/clo/pea/di/a*	✗
genre	*Genre*	✓
irrelevant	*Irrelevant*	✓
thesaurus	*Thesawruss*	✗
	Thesaruss	✗
	thesarus	✗

Easy	Difficult
magazine	classification
alphabet	irrelevant
Copyright	encyclopaedia
editor	thesaurus
novel	genre
	catalogue

Look	Write	Check
alphabet	*alphabet*	✓
catalogue	*catalogue*	✓
classification	*clasficasion*	✗
copyright	*copyright*	✓
editor	*editor*	✓
encyclopaedia	*enclopadea*	✗
genre	*genra*	✗
irrelevant	*irelevent*	✗
magazine	*magazine*	✓
novel	*novel*	✓
thesaurus	*thasawrus*	✗

Commentary

This pupil is able accurately to identify words that he might have difficultly with. The LSCWC strategy has become more effective in the second test as well as remembering parts of words, words within words and syllabification. In the final test, he is able to spell all words correctly. Some pupils will need more practice than others in tackling the spelling of complex words.

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W6 Spelling strategies

Devise own ways to improve spelling, building on strategies from Year 7

About this objective

Pupils have been presented with a range of strategies for learning spelling both at Key Stage 2 and again in Year 7. These need constant reinforcement, as pupils develop their confidence in trying new strategies to suit new demands, and discover which strategies best suit their own personal learning style. In Year 7, pupils should have maintained a spelling log to keep records of investigations, useful strategies for learning spellings and words they need to learn. In Year 8, pupils continue to consolidate what they have learned and are expected to be more independent in selecting words they need or wish to learn, and the best strategy to learn a word. Through previous self-evaluation they should be aware of personal strengths and weaknesses and which strategies work for them.

What to teach

- Ways of setting and achieving appropriate personal spelling targets.
- The ability to look for potential difficulties, e.g. double letters; words where pronunciation differs from spelling (e.g. *business*); silent letters.
- Techniques for effective proof reading.
- Revision of Year 7 strategies: Words-Within-Words; Look-Say-Cover-Write-Check; syllabification; mnemonics; analogy; clues from word derivation.
- Consolidation of the effective use of the dictionary.
- Consolidation of the effective of use of spellcheckers, including hand-held devices.
- Etymological clues (e.g. words beginning with *auto*, *tele*).

Teaching approaches

Introducing and investigating the objective

- Show words on an OHT and ask pupils to come up and highlight the potential spelling difficulty. Ask them to explain what they could do to remember the word.
- Establish/re-establish spelling journals and model how they can become a personalised aid to spelling.
- Show pupils how to undertake an audit of their recent written work to identify their key successes and problems in spelling.
- Ask pupils to complete a simple questionnaire designed to help them identify their preferred spelling strategies.
- Test pupils on a list of commonly misspelled words (see p.36 in the Year 7 Spelling bank). Ask pupils to make their errors into a list of target words and enter them in their spelling journals.
- Model for pupils a short presentation about themselves as spellers which includes an explanation of a particular difficulty and how it was overcome – pupils plan and deliver these presentations.
- Ask pupils to talk in groups about the strategies they use for learning new spellings, and share favourite mnemonics, etc. Compile a class list on flip chart paper.
- Play 'What Follows?': write the first letter(s) of a word on the board, with dashes for the remaining letters. Pupils guess what follows, losing a point if they suggest a letter sequence not used in English. They do not lose a point if the suggested letter could have been used, and they prove this by writing up a word containing the suggested letter sequence. The alleged aim of the game is for the person at the board (not necessarily the teacher) to score ten points, or for the class to complete the word. The real aim of the game is to develop awareness of letter patterns.

- Play 'Dictionary Game': the teacher reads a word; pupils individually or in pairs must be first to find the word and either spell it out or read out its definition. This game can also be played in small groups, with pupils taking it in turns to read out words from a given list. Choose words with tricky beginnings (e.g. *pharmacy*, *pneumonia*) and ask the successful players to explain how they made the right choice for where to look in the dictionary.

Teaching in the context of reading

- When reading literary texts, draw attention to names of characters pupils may need to know when writing. Ask pupils to say how they will remember the word and then make entries in their spelling journals.
- 'Spelling Buddies' – in pairs, pupils proof read each other's written work and list spelling errors, which can then be targeted specifically for learning.
- Draw attention to new words – especially those that pupils are likely to use – as they appear in class texts, and ask for suggestions for how they might be learned. For subject-specific key words (e.g. *onomatopoeia*) ask pupils to create posters suggesting a helpful way to remember the spelling.

Teaching in the context of writing

- Ensure pupils use their spelling journals while drafting.
- Model proof reading for pupils, giving them strategies such as highlighting words they are not sure about, reading aloud to a partner, reading work backwards.
- Provide pupils with access to their preferred spelling aid for use while writing, e.g. the dictionary they are most comfortable with, hand-held spellchecker, computer.
- Use an interactive white board or computer to consolidate the use of spellchecker software. Ask those pupils who use this software regularly to explain how they use it to identify pitfalls, e.g. homophones and American spelling, and give any useful tips.
- Ask pupils to respond to your marking of certain incorrect spellings by explaining what they are going to do to learn the word.

To assess this objective

A combination of peer, self and teacher assessment can be used. The spelling log could have headings for the word, 'how I will remember this word', and five additional columns. Regular time is built into lessons for pupils to respond to marked work and select new key vocabulary to add to their spelling log and for peer testing. Peers test from five to eight spellings per session. After a word has been tested for accurately four times, the word is deemed learned and the teacher signs the last column. Pupils could periodically review their use of various spelling strategies to help them improve their spelling. This could be built into subjects across the curriculum.

Sample task

At the end of each term pupils review their own progress by completing the pro forma below, before discussing their learning with the teacher.

Performance indicators

I can	Evidence
Keep my spelling log up to date	
Use spelling rules/exceptions	
Use a dictionary/spellchecker	
Sound out/ break words into syllables	
Find words within words	
Learn the 'tricky' bits	
Use knowledge of word families	
Use knowledge of prefixes/suffixes	
Use mnemonics	
Use analogy	
Think of another strategy	
Apply knowledge in own writing	

Example script (evidence column)

- *I write about 5 or 8 new spellings in every week and learn them.*
- *Laboratories - I learned this using the rule y after a consonant changes to ie to make a plural*
- *I used a dictionary to find the spelling for independent*
- *I used sounding out to learn business*
- *I didn't use finding words in words*
- *I circled the a in jealous so I could remember it and I remembered embarrassed is double r, double s*
- *I learned conscience because it's got science in it(word families)*
- *I learned unnecessary because of un + necessary*
- *I didn't used nemonics - I don't find this helps me*
- *I didn't use analogy*
- *When I learn my spelling at home I say the letters out loud and get my mum to test me*
- *When I re-read my own writing I try and remember the different strategies and the words I have learned. I think it's been helpful.*

Comment by spelling partner: Yes, I think she did all these things

Next steps: Use the spellchecker

Commentary

The self-evaluation shows that the pupil is able to use a range of spelling strategies, and can select from them appropriately in order to improve her spelling. The spelling log, comments from spelling partner and evidence from writing confirm this, and that she is able to apply her knowledge in context. She has clearly achieved the objective and recognised her own next step.

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W10 Prepositions and connectives

Extend the range of prepositions and connectives used to indicate purpose, or express reservations

About this objective

This objective relates closely to the Year 8 key sentence level and writing objectives. Pupils need to extend the range of prepositions and connectives they use in order to be more precise, express complex ideas and causal relationships, and to hypothesise. Therefore the objective also closely relates to developing thinking skills. It is vital if information is to be organised coherently and arguments are to be presented clearly. Achieving this clarity is particularly important in writing that is not structured chronologically.

What to teach

- Prepositions and connectives indicating purpose: *to, so as to, in order to, in order that, so that, for, out of, for the purpose of.*
- Prepositions and connectives indicating reservation: *though, although, unless, if; even if, in case, apart from, except for, in spite of, despite, notwithstanding, for all.*

Teaching approaches

Introducing and investigating the objective

- Model for pupils the linking of two ideas expressed in simple sentences and show how the nature of the link is defined by the connective, e.g. *I go to the shop. I meet my friend.* Join with *because* = cause. Join with *in order that* = purpose. Join with *unless* = reservation.
- Introduce an appropriate list of prepositions and connectives (see 'What to teach' above) to the pupils and ask them to write on their white board a sentence of their own that includes one of the connectives. Discuss the results, with the aim of seeing the kind of connection between ideas that these words make. It is best to allocate some of the less common words and phrases to more able pupils.
- Using cards, ask pupils to join simple sentences to create complex sentences, using their choice of connective. Differences in choice lead to class discussion on layers of meaning – e.g. *I shall buy a bike* **although** *I haven't much money; I shall buy a bike* **unless** *I haven't much money.*
- Card sort: Give pupils a range of connectives on cards and ask them to sort them according to categories of meaning. See table below for material.
- Cloze exercise (whole class, group or individual) – pupils select appropriate connectives or prepositions to complete a text. This can include a bank of suitable words or phrases to choose from if required.

Teaching in the context of reading

- Highlight the connectives in a piece of non-fiction text that is being used for shared reading. Discuss with the class the function of these words and phrases and the meaning they add.
- Draw pupils' attention to unusual, effective or creative uses of these connectives as they appear in texts being studied, e.g. *Lady Macbeth: Hie thee hither, that I may pour my spirits in thine ear ....*
- Identify the use of connectives in texts used in class, particularly in relation to the development of themes, values or ideas (text level objective: Reading 5).

Teaching in the context of writing

- When demonstrating the writing of non-fiction texts, draw attention to the thinking behind your choice of connectives and prepositions and say why you choose the words you do. Show how connectives link ideas and guide the reader through a text.

- When pupils join in with the composition in shared writing, ask for alternatives to the connectives and prepositions suggested and discuss the consequences of different choices.
- For discursive and persuasive writing, provide pupils with writing frames that include the use of these connectives and prepositions where appropriate.
- After teaching this objective, make the use of connectives a focus for marking pupils' written work and a focus for your interventions while pupils are drafting.
- Set pupils the task of producing a classroom poster that is designed to exemplify the use of these connectives and prepositions.

Meaning	Connectives
time	after, as before, since, until, when, while
place	where, wherever
condition	if, unless, in case, as long as
concession/reservation	though, although, unless, if, even if, in case, apart from, except for, in spite of, despite, notwithstanding, for all
contrast	whereas, while, whilst
exception	except, except that
reason	because, since, for, as
similarity	as, like
comparison	as if, as though, like
preference	rather than, sooner than
purpose	to, so as to, in order to, in order that, so that, for, out of, for the purpose of

To assess this objective

Pupils could learn how to use a wider range of prepositions and connectives in a series of lesson starters relevant to text level work in the main part of the lesson. A quick check of understanding can be carried out using white boards or cards with connectives pre-printed on them for a 'Show-me' activity. The teacher can assess pupils' transfer of skills by requiring pupils to use the new structures in context in a longer piece of writing. Peer assessment can also help to reinforce understanding.

This objective can also be assessed across the curriculum by sampling writing, as it is a feature of discursive, explanatory, evaluative and analytical writing.

Sample task

Pupils have been asked to write a discursive essay about ways of dealing with young offenders. As part of the sequence of lessons leading up to this written outcome they have been taught a range of connectives to express reservations and have been shown how these help to express a more balanced argument.

Performance indicators
Always sometimes rarely

- Can select prepositions and connectives accurately to complete a cloze activity.
- Can identify function and contribution to meaning of prepositions and connectives in a range of texts.
- Can offer a range of alternative prepositions and connectives in a cloze activity.
- Can use prepositions and connectives accurately to show purpose in own writing.
- Can use prepositions and connectives accurately to express reservation in own writing.
- Can use a range of prepositions and connectives to show purpose in own writing.
- Can use a range of prepositions and connectives to express reservation in own writing.

Example script

'However, some people might argue that putting young people in a prison environment makes them more likely to do more crime because they learn about it from other harder kids. Unless the young offenders institution is a really good one, I think that it is true it will make people worse and not better.'

Commentary

This pupil has successfully met the criteria using connectives to express reservations. *However* and *unless* allow the pupil to explore the issue in detail and to examine his views in the light of the opinions of others. He continues to do this throughout the text. He meets the objective because he has used the connectives correctly in context.

Teaching sentence level objectives

This section contains a bank of teaching ideas to help the teaching of key sentence level objectives in Key Stage 3. The focus of this guidance is on teaching sentence level objectives in the context of shared and guided reading and writing. The emphasis should be on putting knowledge about language to use, rather than treating it in isolation. The aim is to help pupils write more successfully the first time round, rather than the more traditional model of trying to rescue poor writing after the event.

Good writers tend to be good readers who internalise the structures and techniques that have become familiar through their reading. However, not all pupils make the connection between what they read and what they write. The following recommended **teaching sequence** suggests how sentence level objectives can be taught, drawing first on reading, and then helping pupils to generalise from their reading and apply what they have learned in their writing.

1. Explore the objective

Activities are used to raise awareness of sentence level features and prepare pupils for in-depth discussion. These include:

- analysing how a writer gains a particular effect, then trying it out for themselves;
- carrying out an investigation such as collecting, categorising or prioritising;
- encouraging pupils to generalise from experience;
- carrying out problem-solving activities such as sequencing or cloze to shed new light on everyday language.

2. Define the conventions

At this stage the teacher builds on the pupils' investigations to articulate any rules or conventions. But this needs to be preceded by investigation and exploration so that pupils have a grasp of the language feature before any terminology is introduced. Terminology only makes sense if it is grafted onto existing concepts.

A glossary of grammatical terms is available on the Standards website at www.standards.dfes.gov.uk/key stage 3

3. Demonstrate the writing

The teacher takes the objective and models for the class how to apply it in the context of a short text. This teaching technique means composing in front of the class, thinking aloud about wording, expression and the choices made.

4. Share the composition

Once pupils can see what the teacher is doing they are drawn into the composition. The teacher will continue to 'scribe' and to lead discussion of language choices but will ensure that everyone is engaged by asking pupils to generate short sections of the writing – for example, by asking pairs to produce 'short burst' contributions that can then be discussed. The teacher focuses pupils' attention on the objective, and discussion revolves around the quality and skill of applying it.

5. Scaffold the first attempts

Now the teacher asks pupils to try using the objective in their own writing and supports them by providing a task rich in opportunities for practice, with the support of a prompt sheet, a writing frame or a set of sentence starters, for example. Alternatively, pupils can be helped to concentrate on language choices if the content of what they are writing has been provided. Guided writing, where the teacher sits with a small group to guide their writing and to

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talk them through the act of composition, or enables pupils to discuss together drafts or completed work, is a very effective way of 'bridging' between shared and independent writing.

Care must be exercised in providing the right kind of support. In due course, pupils should be able to generate their own writing structure and starters, and avoid dependency on ready-made models.

Resources

- Statutory tests 2001 KS2 English, Mathematics and Science – Mark schemes pack 2, QCA/01/695
- Improving Writing at Key Stages 3 & 4, QCA/99/392
- Not Whether But How; Teaching Grammar in English at KS3/4, QCA /99/418
- Year 7 sentence level bank, DfEE 0046/2001
- English Department training file 2001, DfEE 0234/2001
- Literacy Progress Unit: Sentences, DfEE 0478/2001
- Grammar for Writing, DfEE 0107/2000

S1 Complex sentences

Combine clauses into complex sentences, using the comma effectively as a boundary signpost and checking for fluency and clarity, e.g. using non-finite clauses.

About this objective

This objective is about teaching pupils to manipulate sentence structure in order to write effectively. Pupils should be beginning to use a range of sentence structures to sustain an appropriate written style for the purpose and audience of their text. The second part of the objective is linked to drafting (Writing 2: anticipate reader reaction) and requires pupils to re-read and check the fluency and clarity of their own writing. Non-finite clauses are those which do not contain a subject + verb: they contain an infinitive verb with or without *to*, a verb + *ing* or a verb + *ed*. For example:

Battling against the weather, the ship entered harbour.	V + *ing*
Covered in confusion, Tom left the room.	V + *ed*
To make it work, Mary had to buy new batteries.	*To* + infinitive

This is a key objective because:

- the ability to punctuate within the sentence shows that pupils can frame meaning in a way which makes it clear to the reader;
- a variety of sentence structure is key to fluency and ensures relationships between ideas are clearly expressed.

What to teach

- A comma separates the main clause from the subordinate clause when the subordinate clause comes first: *Because the pitch was flooded, the football match was cancelled.*
- Commas occur round embedded clauses containing information which has been added to the sentence: *Jenny, who had been ready to play, was disappointed.*
- Sentence connectives like *however, therefore,* and *finally* are followed by a comma.
- Non-finite clauses add variety to sentences.
- V + *ing* clauses used to add description relate to the noun which follows: *Coming round the corner, the man was buffeted by the wind.* **NOT** *Coming round the corner, the wind buffeted the man.*
- Non-finite clauses are not grammatical sentences in that they do not have a finite verb. However, writers often use such clauses and pupils need to be aware of the effect created, e.g. the opening of *Bleak House*.

Teaching through reading

Gather a variety of complex sentences from current reading. Narrative writing may provide more non-finite clauses. Investigate:

- the nature of the subordinate clauses: whether they are finite or non-finite;
- when writers punctuate non-finite clauses as sentences and their effect on the reader;
- what the subordinate clauses are adding to the sentence;
- the position of the subordinate clauses within the sentences and the effect on meaning and variety;
- the punctuation within the sentences so that reasons for that punctuation are clearly understood;
- cutting the sentences up into clause constituents and moving the clauses around to consider effect on meaning and on punctuation.

Use whole-class discussion to come to conclusions about the above and display as a wall poster to support pupils to apply their learning in new contexts.

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Teaching through writing

- Model the use and punctuation of subordinate clauses during the shared writing. Scene-setting can be useful in encouraging pupils to use non-finite clauses.
- Provide examples so pupils can write sentences with the same structure as the examples, taking note of how they are punctuated and doing the same. Invite them to report back on what they did and why.
- Encourage pupils to develop and vary the use of subordinate clauses during shared writing.
- Provide white boards for pupils to experiment with sentence structure and consequent punctuation and evaluate effectiveness. Invite them to share their evaluations in a plenary.
- Gather a small group together who appear to be struggling and, using a paragraph from their work, guide them in how to vary and manipulate the clauses and punctuate for meaning within the sentence.
- Copy complex sentences onto card, cut them up, with commas on separate cards. Pupils try arranging them in an appropriate order, and discussing changes in meaning or emphasis.

To assess this objective

Analyse three paragraphs from a self-checked piece of writing. Choose the opening paragraph, a paragraph from the middle and the final paragraph as pupils often find it difficult to sustain the use of a range of complex sentences. If this objective is one selected as a group target, a detailed analysis of the range of complex sentences in pupils' writing could be carried out, e.g. use of non-finite clauses, range of subordinating conjunctions, range of positions of subordinate clauses as well as evidence of self-editing and use of commas.

Sample task

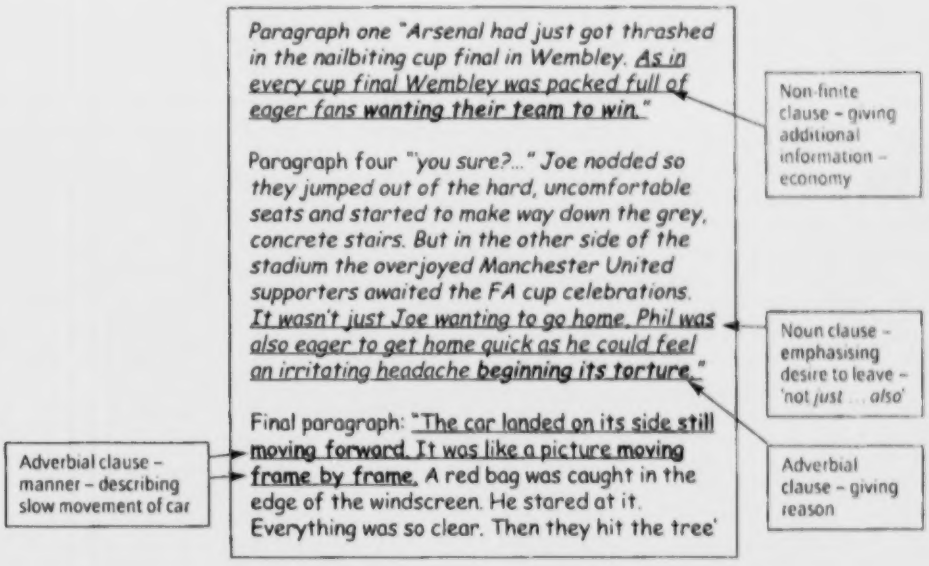
Pupils write a sustained narrative based on a short story studied in class. Part of the shared reading time focuses on the way the author used a range of sentence structures for effect and explores what those effects are. A checklist is drawn up. A shared writing session has been used to explore complex sentences in narrative and the ways in which they can be used to keep a reader in suspense or to shift the emphasis. Formation of complex sentences has been taught explicitly as a series of starter activities. The checklist forms the criteria for marking the writing and this is made explicit to pupils. Pupils also use it to check their own writing, and make a comment at the bottom of their work about how well they feel they have met the objective.

Performance indicators

Always sometimes rarely

- Can recognise complex sentences in reading.
- Can recognise and comment on types of complex sentence.
- Can comment on the effect of complex sentences.
- Can combine clauses to form complex sentences.
- Can vary the order of clauses in forming complex sentences.
- Can use embedded clauses to 'drop in' additional information.
- Can place commas accurately to mark clause boundaries in complex sentences.
- Can use a variety of subordinating clause structures in independent writing.
- Can use a combination of complex, simple and compound sentences for variety in independent writing.
- Can use a range of complex sentences to create particular effects in independent writing.
- Can self-edit to check and improve clarity and fluency.
- Can make changes to improve the effect of writing.

Example script


Paragraph one "Arsenal had just got thrashed in the nailbiting cup final in Wembley. As in every cup final Wembley was packed full of eager fans wanting their team to win."
Paragraph four "'you sure?...' Joe nodded so they jumped out of the hard, uncomfortable seats and started to make way down the grey, concrete stairs. But in the other side of the stadium the overjoyed Manchester United supporters awaited the FA cup celebrations. It wasn't just Joe wanting to go home. Phil was also eager to get home quick as he could feel an irritating headache beginning its torture."
Final paragraph: "The car landed on its side still moving forward. It was like a picture moving frame by frame. A red bag was caught in the edge of the windscreen. He stared at it. Everything was so clear. Then they hit the tree'
Non-finite clause – giving additional information – economy
Noun clause – emphasising desire to leave – 'not just ... also'
Adverbial clause – giving reason
Adverbial clause – manner – describing slow movement of car

Commentary

This pupil can use complex sentences for effect. He has deliberately used a range of long and short sentences to build tension ('*He stared at it*', '*Then they hit the tree*') and to create a detailed description of the scene, such as the opening sentences of paragraph four. As well as using some complex sentences, he adds variety to his sentence structures by employing a range of linguistic skills, for example using the passive voice ('*Arsenal had just got thrashed*'), pre- and post-modification of nouns ('*an irritating headache beginning its torture*') and adverbial phrases ('*in the nailbiting cup final*').

In terms of combining clauses, he has used a variety of clause types but would benefit from experimenting with their position in sentences more, e.g. '*Still moving forward, the car landed ...*', instead of starting with a noun.
He needs to be taught or reminded to use commas at clause boundaries, in this piece he uses commas for lists ('*hard, uncomfortable seats*', '*grey, concrete stairs*') but only once at a clause boundary, in the second underlined sentence above.

A few of the sentences are clumsily structured and this pupil needs to be reminded to re-read his work for clarity. He is achieving this objective but needs to secure the correct punctuation and to be prompted to provide further evidence of his ability to use a range of constructions for effect.

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S6 Grouping sentences

Explore and compare different methods of grouping sentences into paragraphs of continuous text that are clearly focused and well developed, e.g. by chronology, comparison or through adding exemplification.

About this objective

This objective requires pupils to develop an understanding of the internal structure of paragraphs used in different text types. In Year 7 pupils are expected to know when to start a new paragraph, to use effective topic sentences and recognise how sentences are organised in non-chronological texts. This Year 8 objective builds on this, asking pupils to explore and compare different paragraph structures in reading, and use focused and well developed paragraphs in writing. This is a key objective because it will enable pupils to present thoughts and ideas logically so that linkages and meaning are clearly signalled to the reader. The objective needs to be taught alongside Word 10: prepositions and connectives.

What to teach

Non-fiction:

- Paragraphs usually begin with the topic sentence which introduces what the paragraph is to be about.
- The first paragraph introduces the whole topic and may list what the rest of the text will deal with.
- The last paragraph may sum up the information, the ideas or the opinions and may come to a conclusion.
- Ideas within the paragraph will usually be prioritised with the most important first and the least important last.
- Within paragraphs, contradictory argument may be introduced halfway through by using a connective such as *however*, *on the other hand*, or *yet*.
- Causes may come first in the paragraph, followed by effects.
- Opinions may come first followed by exemplification and reasons for the opinion.
- Linking between paragraphs can be signalled by repetition of a word from the last sentence of a paragraph in the first sentence of the next. It might be the same word or, more usually, a synonym.
- Cohesion across paragraphs can also be signalled by connectives like *however*, or links like *this means*. *This* or *that* may link back.
- Pronouns are used to link back to the person considered in the previous paragraph.

Fiction:

- Paragraphs are often chronological so are introduced by temporal connectives.
- A new paragraph occurs with each change of speaker in the dialogue.
- A new paragraph can signal a change of perspective.
- A new paragraph can signal a change of viewpoint.

Teaching through reading

Investigate:

- The structure of a number of individual paragraphs from fiction and non-fiction, paying attention to priorities and links within the paragraphs.
- The structure of a number of linked paragraphs from a variety of texts, looking at last and first sentences for cohesive links.
- The way in which narrative writers can use a temporal connective to pass over large amounts of time, e.g. *Three weeks later* ....
- The way in which narrative writers can sum up the passage of time in one paragraph so they can focus on key events.
- Commonalities across text types, e.g. narrative or information texts.

- Put a paragraph onto an OHT with key connectives and pronouns blanked out. Ask pupils to suggest suitable words and phrases, and to discuss their effect in ensuring cohesion.
- Cut sentences up from a paragraph, and ask pupils to re-order them, in order to focus attention on links between sentences, and use of cohesive devices, such as pronouns.
- Sort cut up paragraphs into a whole text. Pupils have to justify their choices.
- Use whole-class discussion to come to conclusions about the above and display as a wall poster to support pupils to apply their learning in new contexts.

Teaching through writing

- Model the process of gathering, grouping and prioritising information in an information text.
- Model the writing of an introductory paragraph which introduces the topic.
- Model a central paragraph which has a topic sentence and exemplification.
- Use white boards to share the writing of introductory sentences and links within and across paragraphs.
- Encourage pupils to think and talk a paragraph through before they write.
- Remind pupils of prior learning as they plan and write.
- Invite pupils to cut up their paragraphs into sentences and move them around to evaluate the effect.
- Ask pupils to cut their work into paragraphs and use a writing partner to put it back together again, discussing the decisions made.
- Support pupils when writing independently by using whole-class or guided group discussions to generate a list of appropriate connectives, link words and phrases that can be displayed.

To assess this objective

In English this could be one of the key objectives used as a focus for moderating writing across the department. It would be useful to examine how much opportunity pupils are being given to write in a range of styles for a range of audiences and purposes, and how effectively they are using different methods of grouping sentences to achieve this. In English lessons, the teacher could observe pupils and make notes during the teaching activities described below, as well as using pupil annotations of text extracts and analysing extended written work.

If this objective is chosen as a cross-curricular literacy target, a literacy working party could usefully focus on sampling and analysing written work from a range of subject areas. The working party could also look at the different types of paragraph structures used in these subjects and where pupils need further explicit teaching of internal paragraph structures.

Sample task

Pupils revise internal paragraph structures of different text types in a series of lesson starters which investigate the ways in which ideas can be organised chronologically, using comparison or through added exemplification. Pupils are taught useful link words and phrases to use within paragraphs. Pupils investigate these different methods using a sorting and sequencing activity in pairs and then work in fours to compare their choices and the effects. Some pupils may benefit from marking in paragraph breaks in a variety of text types and then highlighting and labelling the key features of the paragraph structure. They self-assess a range of their written work, identifying the types of paragraph organisation they have used and how clearly focused they are. When pupils work on their next extended piece of written work, this objective is revisited and the teacher marks for internal paragraph structure.

Performance indicators
Always sometimes rarely

- Can sequence cut-up sentences in a logical manner.
- Can identify some different ways of organising sentences into paragraphs and label them correctly.
- Can comment on the differences between different methods of grouping sentences and writer's purpose.
- Can group sentences by chronology in writing.
- Can group sentences by point and example in writing.
- Can group sentences by point and explanation in writing.
- Can group sentences by point and comparison in writing.
- Can group sentences by point and other type of elaboration in writing.
- Can develop points over a series of well-organised, linked paragraphs.
- Can use a variety of appropriate connectives to link ideas clearly.
- Can use pronouns cohesively.

The table below is intended as a rather crude guide for teachers when considering paragraph features of different text types. When pupils analyse actual text extracts, the grouping methods/features may vary slightly according to individual texts/paragraphs selected/specific audience and purpose.

Text type	Typical connectives/ features	Typical grouping method
Explanation	temporal, e.g. *then, next* causal, e.g. *because, so*	logical steps exemplification
Report	contrast, e.g. *while* addition, e.g. *also*	non-chronological
Persuasion	cause and effect, e.g. *this shows* contrast, e.g. *however*	exemplification, comparison
Instruction	temporal connectives, e.g. *next, then, finally*	logical sequence
Discussion	cause and effect, e.g. *as a result* contrast, e.g. *however*	comparison, exemplification comparison
Recount	temporal, e.g. *a year ago*	chronological

Example script

'Welcome my friends we will gather today to talk about the problems we have with this school. Lend me your ears and listen carefully to what I have to say. I know that all of you individuals are going through hell but don't worry, I am here to save you.

First of all lets talk about the teachers, they are spies, they follow us where ever we go. Their eyes would be on you all the time, they don't blink until we go to the toilets. The teachers are omnipotent they could strike at any time, they are like grenades that could blow up at any moment. The teachers in this school are ten times bigger than we are by volume and three times heavier than we are by weight. They have large feet for treading on us and large hands for wrapping round our unwary necks.

But don't worry my friends, not all of the teachers here are bad. The goody two-shoes are kind and generous, never cross at us, join in our games, laugh at our jokes, always sing and even write encouraging reports even though we have done the worst term's work ever. They make me sick, at least the evil, dreadful, mean teachers don't want us to like them.'

Commentary

This pupil has shown that he can organise his ideas into clear paragraphs which are grouped by topic rather than by chronology which is appropriate for the text type. The opening paragraph introduces the main idea which is going to be explored in the text (the problems in the school) and focuses on developing the relationship between the speaker and the audience. It has a clear structure, firstly to introduce the main topic, then to explain why the audience should listen and to justify the role of the speaker with a rousing final clause 'I am here to save you.' The pupil understands the function of the introductory paragraph in the whole text and how to structure it internally.

In the second paragraph the pupil uses a linking phrase to signpost that this is the first of several points: 'First of all lets talk about ….' He goes on to use exemplification and elaboration to build up an image of the teachers who are the topic of the paragraph.

In the next paragraph he links back to the opening paragraph by using the word 'friends', and building on the idea that he will 'save' the pupils, he also refers back to the previous paragraph: 'not all of the teachers here are bad.' Again he uses elaboration and exemplification to build up a picture of the good teachers, deliberately undermining the reassurance he has offered and again ending with a powerful closing sentence 'they make me sick, at least the evil, dreadful, mean teachers don't want us to like them.' The examples he builds up lead logically towards this conclusion.

The evidence of this text suggests that the pupil has achieved this objective and that he can write paragraphs which are clearly focused, appropriate to the task and which maintain a logical internal structure as well as relating to the structure of the text.

S10 Informal to formal

Identify the key alterations made to a text when it is changed from an informal to a formal text, e.g. *change from first to third person, nominalization, use of passive verbs.*

About this objective

This objective builds on from the Year 7 objective 13. This is a key objective because adopting a formal style is vital if pupils are to be able match style to audience and purpose and develop the ability to respond to the demands of end of key stage tests and GCSE. Identifying specific linguistic and stylistic differences between formal and informal texts builds towards the Year 9 requirements that pupils should be able to write sustained standard English with a level of formality appropriate to the task.

What to teach

- Formal writing demands objectivity and hence a move away from first person to third person or the passive voice to distance the writer from the reader.
- Nominalisations are a feature of information writing where a common noun takes on the idea of a species or concept, e.g. *The shark is ...* or *exercise is good for you*; using a verb + *ing* to connote a concept rather than an activity, e.g. *Walking is good for you.*
- Formal writing also involves Standard English rather than regional varieties, especially in the verb forms.
- Formal English involves knowing the difference between slang, colloquial and regional varieties and making conscious choices of language.

Teaching through reading

- Using formal and informal texts on a similar topic, e.g. a tabloid and broadsheet article on the same topic and investigate the stylistic differences at sentence and word level. Decide what this says about the audience and purpose, e.g. is the main purpose to entertain or inform?
- Take informal spoken statements and model how to change them into formal language.
- Take a personal opinion piece and model turning it into an impersonal, objective discussion.
- Compare various texts about a place, e.g. a travel brochure, a guide book and a geography text book, and investigate the differences at sentence and word level.
- Investigate the use of the passive in hiding the agent through sentences on an OHT. Discuss the effect of doing this. (See the English Training file, Grammar Unit 10 and Literacy across the curriculum file, Writing style Unit 3 for good examples that can be adapted to teaching).
- Investigate the use of language in a police report or recount of an incident in court taken from a TV series.

Teaching through writing

- In pairs, pupils tell each other an anecdote about a life-threatening or life-enhancing moment. Pupils write each other's stories down verbatim and then transform them into a formal recount. They list what they did to achieve that transformation.
- Model formal, impersonal writing, making the decisions taken about language choice explicit.
- Share the writing of a piece of travel text for two different purposes and audiences, e.g. to entertain and hook a teenage clientele, or to inform a serious student who wants to know some geographical facts.
- Ask pupils to change active verbs to the passive using a white board, working in pairs and then changing the passive to the active. They should explain what was done and the effect. What difference does it make if the agent is left out?

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To assess this objective

Initially it would be most useful for pupils to identify the features in model texts provided by the teacher. They could then go on to experiment with the features in their own writing. Pupil-annotated texts could be used to see which features they can identify and a quick white board 'Show-me' activity could be used to assess understanding of individual linguistic features. A piece of the pupils' own formal writing could be marked by the teacher for use of appropriate formal language.

Sample task

Pupils' read two parallel texts prepared by the teacher on the same topic but one written formally and one informally. For example, a proposal to change the school uniform written to the school governing body and a rant about the uniform aimed at pupils, or a school brochure aimed at recruiting new teachers and one an alternative prospectus aimed at pupils. They annotate the texts, identifying key changes and write a brief commentary on the main differences between them.

Performance indicators

Pupil Checklist

Informal Formal

- Voice
- Choice of pronouns
- Choice of nouns
- Choice of verbs
- Active/passive verb form
- Choice of connectives
- Nominalisation
- Typical phrases
- Sentence structure

Example script

'The informal writing uses different ways of talking to the audience, so the first piece says 'guys' and the second one says 'to the chair of governors.' The second one uses the passive a lot, saying stuff like 'the uniform was chosen' and not the governors chose the uniform because that might be rude because we don't like the uniform.

The informal writing uses the first person and the formal writing doesn't. The formal writing uses long words and I don't really understand it but the other text is easy to understand.'

Commentary

This pupil has understood some of the differences between the two model texts and has retained some of the ideas discussed in the lesson, in particular the use of the passive voice in formal writing. However, it is not always clear that the pupil understands the terminology nor that they know why the changes might be made. This pupil is beginning to recognise some of the key differences between the two types of writing but would need to be able to show more understanding of the technical terms and the effects of these alterations in order to fully meet this objective. They should be able to identify the differences independently of teacher-led discussion.

S11 Standard English and dialect

Understand the main differences between Standard English and dialectal variations, e.g. subject-verb agreement, formation of the past tense, adverbs and negatives, use of pronouns and prepositions.

About this objective

In Year 7 pupils should be able to vary the formality of speech and writing to suit audience and purpose. By Year 8 they should be able to recognise and explain the differences between Standard English and other dialectal forms. This builds towards the Year 9 requirement that pupils should be able to write sustained Standard English with a level of formality appropriate to the task. This objective is not concerned with notions of correctness or wrongness, but merely appropriateness: pupils need to be able to select an appropriate variety of English for the task in hand. In formal contexts or where the speakers are unfamiliar with each other, it is customary to adopt Standard English as the lingua franca. For the same reason, it is the appropriate choice among groups containing a variety of dialects. When speaking to a group of friends or in an informal situation, then Standard English may well be inappropriate. This objective could be linked to other objectives, e.g: SL1. Speaking – reflecting on the development of their abilities as speakers in a range of contexts; SL7. Listening for a specific purpose; SL10. Understanding the author's craft – identifying language patterns used; or SL13. Study of literary texts – interpretation of style and technique.

What to teach

- Standard English is that variety of English '*which cuts across regional differences, providing a unified means of communication, and thus an institutionalised norm which can be used in the mass media, in teaching the language to foreigners and so on*' (*A Dictionary of Linguistics and Phonetics*, David Crystal, Blackwell, 1988).
- Standard English is not only different from regional varieties within the British Isles, but also from other varieties, e.g. American and Australian English. Dialect variety takes the form of differences in grammar and vocabulary.
- Standard English arose from the East Midlands dialect used in the triangle with Oxford, Cambridge and London at the corners. This was not only the centre of learning, but also of economic and political power. It also just happened to be where Caxton originated, so he largely chose his own variety when printing. However, Caxton did choose to use the Northern plural of egg, *egges*, rather than the Southern version, *eiren*. Once printing made text much more widely available, that variety began to dominate. Printing also meant that the language was less susceptible to the various varieties and different spellings used by scribes.
- A major force in language change is the push to make things standard, and inevitably, minority uses are the ones most easily lost. It is interesting to notice that the most common verbs have resisted the pressure to standardise. The verb *to be*, for example, has many varied forms around the country. Going even further back, one can see the same familiarity protecting archaic past tenses such as *swam*, *span* and *wove*, and plurals such as *women*, *geese* and *mice*. Plurals like *dwarfs* (previously *dwarves*) have become regularised over time because it makes life easier. Exposure to the mass media and increased geographical mobility both play a large part in the loss of regional forms and the increasing influence of world-wide forms of English.
- Differences occur in **grammar**, e.g. verb forms, pronouns and negatives, word order and word omission, and **vocabulary**.

Grammatical differences

- These are often most easily detected in verb forms. For example:

Standard English	**Northern English**
I was	I was/were
You were	You was
He/she/it was	He/she/it was/were
We were	We was
They were	They was

- The northern variety is equally rule-driven and describable: it is not inferior to the Standard, merely different. The Standard is needed when talking or writing in formal situations to ensure clarity for the listener or reader.

- The American perfect tense of *get* is *has gotten* in some regions. In British English it has become *has got*, but the older English form is *gotten*. There are many examples of older English forms existing as part of everyday American varieties.

- Other regional variation in verb forms occur in *I ain't/I aren't* for the Standard *I'm not*, which is interesting in the light of the Standard *aren't I*!

- Standard English is in a continuous state of flux, even in verb forms. The northern *I was stood/I was sat* as opposed to the Standard *I was standing/I was sitting*, is increasingly seen and heard in the mass media.

- Other variations occur in the use of negatives. Standard English uses only one: e.g. *I didn't do anything/I have no bananas/I'm not coming with you*. Other varieties may use more than one negative: *I didn't do nothing/I ain't seen no-one/I haven't hardly ever* ....

- Two negatives **emphasise** the negative rather than cancel it out (which using mathematical logic might suggest); the meaning is always clear, however many negatives are used. Chaucer's knight '*never yet no vileinye ne sayde*' which everyone understands as using three negatives to emphasise the fact that the knight never, ever uttered anything untoward!

- Pronoun and verb differences occur frequently in Black English: the variety used by Afro-Caribbean speakers of English.

Standard English	**Black English**
They never told me	Dem never tell me
I'm going	I going
His cat	He cat

- Other pronoun changes in regional varieties of English are becoming rarer. South Yorkshire *thee/thou* for *you* is disappearing and *her is* for *she is* (West Midlands) is also rare, though *yous* (North West) when there is more than one person being addressed is still very much alive. *Thee/thou* are the older, familiar forms, used to address someone well known to the speaker, whereas *you* was used as a polite form to people less well known or to whom respect was due. This can be compared with French *tu/vous* or German *du/Sie*.

- Teachers need to be aware of the influence of pupils' home languages and speech styles, including those for whom English is an additional language. It is useful to ask pupils to investigate and describe these differences, both as a

support for the development of their own use of English, and to show that all languages and dialects are rule-driven, but that the rules may differ. This affords a particularly good opportunity for pupils who speak many languages to demonstrate their knowledge of language as a system.

Vocabulary

- Regional differences in vocabulary are becoming less distinct, though they still exist, e.g. *plimsolls* ('pumps', 'daps' 'sandshoes')
  children ('bairns', 'wains', 'nippers')
  alleyway ('snicket', 'ginnell', 'backsy')
  snack ('elevensy', 'bate', 'nammit', 'snap')
  marbles ('alleys', 'benders', 'aggies', 'dobbers')
- There are obviously differences in vocabulary between American, Australian and British English.
- Teachers need to be aware of how they vary their use of English when talking to a class. They may be aware of regional differences between the different members of the class, their own use of English and the class, and their own choices when, for example, explaining meanings to pupils. These can be exploited for teaching purposes.

Teaching through reading

- Invite pupils to share any variations they have noticed in moving into the area or knowing people from other regions. Pupils moving into a stable community, e.g. a farming area, will notice greater differences. List these along with their standard equivalent.
- Investigate verb forms in regional varieties e.g. *I was, we was*, etc., which have grammatical conventions, but are not Standard English. Discuss when the standard version and the regional variety might be appropriate.
- Investigate older forms, e.g. in Chaucer and Shakespeare, to look for different past tense endings, pronouns and plurals which may still exist in regional varieties, e.g. Shakespeare's use of *thee/thou* when talking to someone well known, or insulting someone by using *thee/thou* when they are not well known or deserve more respect than *thee* affords. It can be useful to compare *Sir Gawain and the Green Knight* and *The Canterbury Tales*, which are contemporary with each other. However, Chaucer writes in the East Midland dialect and the writer of *Gawain* in a much more Northern variety; hence we understand far more of Chaucer on first reading than we do of *Sir Gawain*.
- Select poems or dialogue with a regional variety or other variety of English e.g. Black English or American English and discuss why the regional variety is used. Consider the differences if it were re-written in Standard English. Novels like *Back Home*, by Michelle Magorigan (American English) or poems by Benjamin Zephaniah (Black English influences) are excellent sources for investigation. *Neighbours* and suitable American media products are also worth exploiting.
- Investigate the slang/colloquial/formal use of English continuum as pupils often confuse slang with a regional variety.
- Look at media texts and any language varieties within them. Consider the effects and why those linguistic choices were made. NB: these are often accent-based rather than strong on examples of dialect.
- Investigate the fact that Standard English with a regional accent is easier for all to understand than dialect forms, however they are uttered.
- Investigate the influence of American and Australian varieties on British English. What have we adopted and why?

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Teaching through writing

- Ask pupils to re-write a piece of dialogue with regional influences in Standard English and discuss the effects of the change on the reader. Discuss why the use of a regional variety was appropriate in the context.
- Ask pupils to investigate their own writing for regional influences, especially verb forms, and re-write them in Standard English.
- Ensure that pupils are aware that appropriate use of regional varieties and Standard English will be an element of assessment criteria as they write.

To assess this objective

A range of oral and written texts could be used, e.g. formal speeches, orations, poetry, narrative, plays, radio programmes about language, discussion programmes featuring speakers using non-standard dialects.

Pupils could highlight dialect features in written texts, then annotate the text to show Standard English form and the effect of non-standard variety. Alternatively pupil-annotated texts could be used to see which features they can identify and a quick white board 'Show-me' activity could be used to assess understanding of individual linguistic features. Or non-standard forms of a particular dialect could be collected and a table of Standard English and non-standard forms drawn up by pupils.

Pupils could listen to spoken Standard English and non-standard varieties and use note-taking frames, matching card activities, true or false prompt sheets or 'Show and tell' cards to signal recognition of the different categories of differences.

The checklist below could be used by pupils or teachers.

Sample task

Pupils read the poem, 'Checking out me history' by John Agard. As part of a lesson analysing the overall structure of the text (R10. Understanding the author's craft). They highlight Agard's dialectical features in the text, then annotate to identify the word classes (list below provided as a prompt), give the Standard English form and write a brief commentary on the effects of the poet's choice to use dialect.

Performance indicators

Can identify the following differences between Standard English and dialectal variations:

1. Can highlight 2. Can identify word class 3. Can give SE form

- noun
- determiner
- subject-verb agreement
- verb – past tense
- adverb form
- negatives form
- pronouns
- word order
- word omission
- any other aspect of sentence structure

Example script

1 Word class	*Dialect form*	*Standard English*
Pronoun	dem	they
	me	*my*
	he cat	*his cat*
	dat	*that*
	de	*the*
	she lamp	*her lamp*
Preposition	*bout*	*about*
Verb	*tell*	*told*
Negative	*dem never tell me*	*they didn't tell me*
Adjective	*see-far woman*	
Question	*what happen to*	
	Wha	what
Word order	*wha dem want for tell me*	
Word omission	*I checking out*	*I am checking*

Commentary

This pupil has recognised and identified examples of nearly all of the types of dialectical variations in the poem. She has been able to give the standard form for many of them. She shows a strong understanding of the differences between pronoun forms. She is weaker in identifying present tense verb form for past meaning – the example she has given is meant in the present sense – as ongoing, typical behaviour. And the example she lists under *'question'* is, in fact, intended as past tense. She has difficulty giving the standard form for *'wha dem want for tell me'*. This is a longer construction and made more difficult by the fact that the word order is different. The question of whether *'checking out'* in this context is Standard English is an interesting one. The effect of Agard's use of this particular Caribbean dialect is commented on in the overall analysis of the poem and not included here.

Additional evidence from tasks using other dialectical variations would be needed in order to show that the pupil has fully met this objective.

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Teaching reading objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for reading in Key Stage 3. They are designed to support teachers in teaching reading in shared and guided sessions, and to support pupils when they are reading independently.

1. In shared reading

- Use an OHT or enlarged copy to annotate a text to help make the reading process visible.
- Use modelling and demonstration to show pupils how to infer, deduce, use evidence, predict.
- Target questions at different levels of attainment.
- Ensure pupils are fully involved and required to think throughout.
- Use brief 'time out' strategies such as quick pair discussion or asking pupils to note a response in a few words to keep the session interactive.

2. In guided reading

- Focus on those reading skills that different groups need to develop.
- Choose teaching approaches that are best matched to pupils' needs.
- Set appropriate group targets.
- Use questioning effectively, by using sequences of probing questions.
- Engage pupils in discussion by making your own contributions, or by using a 'tell me' approach to draw out more extended ideas.

Resources

- Literacy Progress Unit: Reading between the lines, DfEE 0476/2001
- English Department training file 2001, DfEE 0234/2001
- Literacy across the curriculum training file, DfEE 0235/2001

R2 Independent research

Undertake independent research using a range of reading strategies, applying their knowledge of how texts and ICT databases are organised and acknowledge sources.

About this objective

This objective builds on the Year 7 objective for extracting information (R2) with the expectation that pupils will be able to apply a range of reading strategies to independent research. The emphasis is on how texts can offer a variety of information and the need to teach pupils how to navigate their way using prior learning and text guidance. The location and use of relevant information using ICT and in particular the Internet should be reinforced by teachers across the curriculum.

What to teach

- How to plan and research where to find the most helpful information, revising the use of contents pages and indexes, as well as using active reading strategies to locate appropriate information.
- How to acknowledging sources. This is a step towards more formal aspects of research, assisting pupils in discriminating between their own ideas and those of others. This should be systematically taught when modelling how to research.

Teaching approaches

- Model the planning process with pupils using the KWL grid with an additional column to acknowledge sources.

What I know	What I want to know	What I have learned	Where I got this information from

Articulate the thought process, acknowledging the source of information and activating knowledge/understanding as to where to locate information.

For example; *'I know that J K Rowling was born in Yate in Gloucestershire because I read that on the Internet ... I also know that there are seven books in the Harry Potter series because I read that in a newspaper article ... I saw on a news programme that she has written the final chapter to her seventh book already ....'*

Model question-setting, focusing on precision, e.g. *'This is for a fact file so I'd like to find out when she finished her first book. That means I am looking for a date ... I also want to find out where she lives now, so I am looking for a place ... I think a good place to look for that might be on her web site or in her biography ....'*

- Create a spider diagram poster with the class (pair to share) of all the places they can carry out research and the kind of information they are likely to find. Post this on the wall as a reference point.
- Give pupils non-fiction texts and revise the use of contents pages and indexes as a starter activity.
- Revise skimming and scanning as a starter activity. Encourage pupils to challenge each other and set time challenges.
- Explore the layout of non-fiction texts with a guided group you have identified as needing further support.
- Model the use of a flow chart to summarise dense text in the type of non-fiction texts being used for research. Carry out shared writing using this process before pupils apply it to check their own understanding.

- Model the use of a flow chart to summarise dense research gathered so far. Use a plenary for this purpose, with identified pupils creating theirs on an OHT to share with the class.
- Use a starter or plenary as an opportunity for pupils to interact with each other's research and check understanding. Pairs explain and ask questions of each other's research so far. Provide prompts to structure the questions, e.g. *'Where did you find that information? Why did you look there?' 'Which key words did you use and why?' 'What do you mean by ...?' 'What is the most important thing you have found out so far?' 'How are you going to structure your information?'* etc.
- Scaffold pupils' research findings with writing frames. Use shared writing to create the writing frames, differentiating according to need and including a section for acknowledging sources.
- Create a piece of research during a shared writing activity, modelling how to acknowledge sources as you go.

To assess this objective

Assess this objective by supplying pupils with a clear brief and routes to achieve the outcome. An outline of a final piece, e.g. notes, or a plan, will indicate how well the pupil is using prior learning as well as new skills to complete the task. Assessing at this point allows pupils to improve and broaden their research in order to enhance the final piece, and in terms of marking provides a useful health check that need not be a lengthy process.

Sample tasks

- Write a short biography of Shakespeare's early life.
- Create a ten-point fact sheet about our class author, e.g. JK Rowling.

Performance indicators

Always sometimes rarely

- Is able to set own research questions.
- Is able to activate prior knowledge.
- Can use key words to locate information.
- Can summarise information using appropriate notation format.
- Is able to find specific information relating to task.
- Is able to locate information from a range of sources.
- Is able to acknowledge sources accurately.
- Is able to use a range of reading strategies, e.g. skimming, scanning.
- Is able to navigate their way through ICT texts such as websites or CD-ROMs.
- Is able to make choices about where to look for information.
- Is developing independent research skills.
- Can re-format information.

Example script

Pupils are asked to use a range of sources to find out information about JK Rowling. They are given some pointers. The end piece is to produce a biography fact sheet for a larger unit concentrating on the Harry Potter books. Pointers include:

- *Look in biography included in Rowling's novels*
- *Search the Internet – use keywords*
- *Newspapers*
- *Magazines*
- *Footage recorded from TV news available in library*
- *Documentaries that feature JK Rowling to be found in library*

JK Rowling Fact Sheet

1. JK Rowling wrote her first book when she was unemployed. She wrote it in a café.
2. She was turned down by many publishers. Unlucky them!
3. She decided not to use her full name (Joanne) because she thought her book would be taken seriously if they didn't know she was a woman.
4. There are seven books in the series.
5. She already knows how the final book will end.
6. The fourth book, *Harry Potter and the Goblet of Fire* had bookshops opening at midnight because fans were desperate to buy a copy.
7. She wrote two extra books about Quidditch and magical creatures to raise money for charity (Red Nose).
8. She really wanted an English boy to play Harry in the film.
9. She has made King's Cross Station very famous.
10. People of every kind of age are mad about her books.

Carlton London Tonight News – June 2000
'Potty Over Harry' – article from *Metro* newspaper
Harry Potter and the Chamber of Secrets by JK Rowling
www. Amazon.com (reviews on Harry Potter books and author)
www.harrypotter.co.uk

Commentary

This pupil meets all of the criteria, producing a lively, well-researched piece. He is able to demonstrate the ability to find specific information relating to task and does so from a range of sources. Some of the points made are more detailed than others, showing an ability to make choices and read for different purposes. The broader picture on this final piece sees the pupil making notes (as this objective has been taught alongside independent research, selecting and printing information from the web and using text marking strategies to extract information. Sources are acknowledged in a formal manner. This pupil would welcome being taught how to use the Harvard method. Overall, this pupil now needs to look at more sophisticated ways of using information in order to consolidate the skills demonstrated here.

R5 Trace developments

Trace the development of themes, values or ideas in texts.

About this objective

This objective is about giving pupils the opportunity to explore the development of themes in a range of texts. Tracing both themes and values involves reading beyond the lines, not simply recounting or summarising a text. The ability to do so supports pupils' understanding and enjoyment of a text and also supports their own writing. It is unlikely that this objective would be taught and assessed in isolation as it has clear links to other reading objectives; for example, Y8 R10.

What to teach

- Revise Y7 R8 Infer and deduce meanings using evidence in the text, identifying where and how meanings are implied, so pupils can activate prior knowledge about texts and concepts from Year 7.
- How themes (e.g. power) are more than an issue but are represented in texts as a value (e.g. power is shown in this text to be destructive).
- How media and non-fiction texts also convey values (e.g. how opinion may be presented as fact in texts).
- How to trace themes, values and ideas as they develop, using a range of strategies.
- How to record and present the evidence they have collected about a text.

Teaching approaches

- Introduce the idea of a reading journal as a way of recording responses to a text (particularly, the class novel) so that themes can be traced as the novel is read. Start with pupil brainstorm to the title and first paragraph on white boards or A3 paper. Whole-class display of initial predictions.
- Model how to construct a timeline or chapter grid (other ways of recording development in texts) on an OHT, covering the first few chapters of a text. Show how recording of plot details or action (in brief) must be supported by the themes conveyed by that action.
- Model, during shared reading of some key passages from the text, how to trace patterns of language use. Annotate, showing how to highlight and comment on the repetition of key words and images. Show how different symbols or colours could be used to refer to different themes. (Link with Y8 R10.)
- Model how to trace development of themes through mind maps, brainstorms, Post-its, character charts (with thought shapes and visuals) and flow charts. ICT access here would be helpful. Have at least one A3 size example of each displayed in the classroom that has been completed for the early stages of the novel. Less able pupils may need frames with sentence starters in their reading journals.
- Provide chapter segments (based on themes) for pairs to sort into the main themes conveyed. Then, pairs join into fours to present their findings in a visual way on A3 paper using a diagram, flow chart or mind map, for example.
- Construct a wall display (using ICT, if possible) that can be added to as the novel is read. During starters and plenaries, group responses on A3 can be displayed. The tasks of groups can vary: an able group may trace the development of less obvious themes, and could construct flow charts and graphs to be shared with the rest of the class. Another group could be given a range of quotations on card to match with themes.
- Model how to use Post-its as a way of tracing themes through a text. Use starters and plenaries for pupils to share progress, e.g. you could work with a guided group as they share their Post-it annotations on a chapter read for homework.

- Provide pupils with cards consisting of key lines or quotations from different parts of the novel. In groups, pupils trace developments and connections between them. Place the quotations on A3 paper, annotate and display them. Each group presents their findings in the plenary.
- Give all groups a specific theme to explore in relation to one chapter, and remind pupils to find textual evidence to support their points. Run a guided session with each group at least once during the reading of a whole text. After you remind pupils of the objective for the session, do a strategy check; ask pupils to remember and explain/illustrate, read backwards and forwards, predict, ask questions of the text, visualise and infer.
- Link the ending of the text with other climactic parts. Using A3 sheets produced as part of previous work on themes , draw together the narrative threads, showing how the themes have been developed and resolved.
- Model an OHT or enlarged text, reviews of texts written by older pupils. Lead a shared session, exploring the features of the review and defining the conventions. The pupils then write their own reviews.

To assess this objective

This objective lends itself to work across the curriculum. Pupils need a wide range of opportunities to practise reading between and beyond the lines of both fiction and non-fiction texts. Shared reading could be used both to introduce and assess the skills and guided reading sessions can be used as assessment opportunities with the teacher facilitating and observing pupils as they pick out and comment on themes, values or ideas. Written work such as structured reading journals, annotated texts or more formal analytical essays can also be used as evidence for this objective. Group discussions and oral presentations should be used to support assessment of reading so that pupils' writing skills don't mask their reading skills. Pupils also benefit from individual reading interviews with teachers, which can also facilitate assessment.

Sample tasks

Fiction: pupils read the short story 'An Astrologer's Day' by RK Narayan. Focusing on the opening of the story, pupils annotate the text, identifying references to cheapness and cheating and references to magic or enchantment. In groups, they analyse the references they have found, commenting on the theme being developed by the writer and adding to their annotations. Pupils then work individually to write up their ideas in paragraphs.

Non-fiction: pupils read a broadsheet newspaper article on fox-hunting, underlining facts and opinions. Using card prompts which list techniques for developing ideas in an argument text (e.g. logical connectives, causal connectives, counter arguments, short sentences for emphasis), pupils work in pairs to identify key points in the development of the argument and comment on them. They record their discussion on tape.

Performance indicators

Always sometimes rarely

word level:

- Can identify imagery and other foregrounded language which suggests a theme.
- Can identify relevant repetition and parallelisms which highlight key themes or ideas, e.g. vocabulary from two semantic fields which are being deliberately contrasted with one another.
- Can identify vocabulary choices which indicate a writer's viewpoint or values, e.g. grandiose language to highlight the lowness of a character's behaviour.
- Can identify connectives and the ways in which these linking words or phrases affect the relationships between ideas.

sentence and paragraph:

- Can follow chains of reference, such as pronoun reference or verb-abstract noun patterns.
- Can identify topic sentences and separate main ideas from supporting points in non-fiction.
- Can identify changes in setting, narrative perspective and chronology and recognise how these contribute to the main themes or ideas being explored.

whole text:

- Can discuss what the text is about rather than re-telling it.
- Can pick out key themes and ideas during reading by re-reading, questioning, making links, highlighting and annotating.
- Can follow a theme in a fiction text, recognising how it is developed through characters, narrative commentary and linguistic patterns.

Example script

'His forehead was resplendent with sacred ash and vermilion, and his eyes sparkled with a sharp abnormal gleam which was *really an outcome of a continual searching look for customers*, but which his simple clients took to be a prophetic light and felt comforted. The power of his eyes was considerably enhanced by their position – placed as they were between the painted forehead and the dark whiskers which streamed down his cheeks: *even a half-wit's eyes would sparkle in such a setting*.'

'The opening description of the astrologer makes him seem quite magical. The words 'sacred', 'abnormal' and 'prophetic' all add to this impression by linking him to religion and making him sound different to ordinary people. He has powerful eyes and this could mean that he can see into the future. The author comments on the character and makes him sound less magical though, saying he really had sharp eyes because he was always on the look out for customers. This also suggests that he is a cheat and can't really do astrology. 'Sharp' can also suggest having devious or criminal tendencies. The author also suggests that the astrologer could be stupid and anyone could look clever with his costume on. The author writes a lot about eyes and seeing. He also uses lots of colour words to make the scene seem more alive and enchanted'.

Commentary

This pupil has been able to identify foregrounded language and imagery which suggest the theme of this story from the opening paragraph. He has picked out appropriate examples and has grouped words using connotations such as 'sacred' and 'prophetic', suggesting religion. He has also identified authorial comments and has interpreted them. 'This also suggests that he is a cheat and can't really do astrology.' This evidence suggests that the pupil has the close reading skills and the ability to infer and deduce which would enable him to achieve this objective. This pupil would need to be assessed over a range of activities and to show that he could sustain this level of interpretation during the reading of a whole text, and with texts of different types.

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R10 Development of key ideas

Analyse the overall structure of a text to identify how key ideas are developed, e.g. through the organisation of the content and the patterns of language used.

About this objective

This objective builds on the Year 7 analysis of word choice and sentence structure. It teaches pupils how to analyse the overall structure of a text and not only supports their reading of a text but also supports their own writing as they can employ the techniques used by other writers. This objective is closely linked with Y8 R5 and possibly the two objectives could be taught and assessed together.

What to teach

- How the genre/form of a text can relate to the structure, e.g. detective story, romance.
- How themes can be conveyed through a text.
- How to analyse the structure and impact of key parts of a text – opening, climactic points, ending.
- How writers can use a variety of structural techniques – flashback, juxtaposition.
- How patterns of language use can convey themes.
- How to use correct terminology to talk about language.

Teaching approaches

- As a starter activity, provide pairs with copies of front covers from a selection of novels and short stories and with a selection of opening lines on cards. Each pair has five minutes to match the cards with the covers. Pupils then move from pairs to fours to justify their responses; then one pupil from each group feeds back to the whole class.
- Follow this starter activity with a shared reading activity where the teacher analyses the cover and related opening lines of a new class novel on an OHT. Explain how the cover and opening line(s) engage the reader's expectations and present key ideas that will be referred to throughout the text.
- Read the opening paragraph or paragraphs of a class novel or other text with the pupils. As you read, stop occasionally and, giving pairs about 30 seconds, ask them to record their responses to key words and descriptions. Record responses on Post-its that can stay in their book and/or directly on acetate to share with the class.
- Read the class novel and stop to point out patterns of language use, e.g. reinforcing key ideas from the opening of a text could be recorded. Model recording these, using different symbols or colours to refer to different ideas.
- Read out page numbers and give pupils 30 seconds to skim read the page, then hold up the right colour card that represents the language pattern. Less able pupils could have the quotations already written on their card.
- Model how language patterns work. On an OHT, highlight how key ideas are developed through similar words, descriptions and figurative language; for example, highlight a series of linked or extended similes or metaphors.
- Model a visual representation of patterns of language on the OHT or board. In pairs, pupils could draw a concept map, diagram, spider diagram, etc. All with page references in brackets.
- Model the drawing of a 'tension graph' on OHT, showing how conflict and crises can add tension and lead to a climactic point. In pairs or fours, pupils draw their own tension graph and justify to the class, their choice of climax(es). This activity would be suitable for a guided reading session.

To assess this objective

This objective may be assessed through discussion, a formal oral presentation or through writing, either in the form of a reading journal, annotation of a series of extracts from the longer text, or a piece of analytical writing after reading. If the task is assessed through group discussion it is helpful to record some of the comments in order to reflect on the quality of the response after the discussion. Pupils can also be involved in observing and recording their own learning and that of others as this helps to make the skills they are using explicit.

Sample tasks

- Set up a group discussion after reading a shared text – the pupils will be required to analyse the overall structure of the text and to identify how key ideas are developed. They could then present their ideas to the rest of the class.
- Pupils produce a graphical representation of a text, showing how key ideas are developed.
- Pupils produce a written response, possibly using a reading journal.

Performance indicators
Always sometimes rarely
Fiction

- Can identify key themes in play scripts, poems, short stories and novels.
- Can identify and comment on the effects of structures on the reader.
- Can use appropriate terminology to talk about the structures of texts and patterns of language.
- Can analyse the text at word, sentence and text level.

word level

- Can identify imagery and other foregrounded language which suggests a theme.
- Can identify relevant repetition and parallelisms which highlight key themes or ideas, e.g. vocabulary from two semantic fields which are being deliberately contrasted with one another.
- Can identify vocabulary choices which indicate a writer's viewpoint or values.

sentence and paragraph

- Can follow chains of reference, such as pronoun reference.
- Can identify changes in setting, narrative perspective and chronology and recognise how these contribute to the main themes or ideas being explored.

whole text

- Can recognise how a theme is developed through patterns of language, e.g. imagery, repetition.
- Can identify how ideas are built up by the development of characters in a text, e.g. through dialogue, through their actions, through comparison with other characters, through narrative commentary.
- Can identify the effects of the breaks and links between chapters, verses or scenes.
- Can comment on structure/structural techniques and evaluate impact of key points in text.

Non-fiction

- Can identify key ideas in non-fiction texts.
- Can identify and comment on the relationship between structures and the audience and purpose of the text.
- Can relate structure to genre.
- Can use appropriate terminology to talk about the key features of a range of non-fiction text types (see Literacy across the curriculum folder, chapter 2, writing non fiction for analysis of text types and useful terminology).

- Can analyse the text at word, sentence and text level.

word level

- Can identify relevant repetition and parallelisms which highlight key themes or ideas.
- Can identify vocabulary choices which indicate a writer's viewpoint or values, e.g. emotive verbs 'the teenagers loitered'.
- Can identify connectives and the ways in which these linking words or phrases affect the relationships between ideas.

sentence and paragraph

- Can follow chains of reference, such as pronoun reference or verb-abstract noun patterns.
- Can identify topic sentences and separate main ideas from supporting points.
- Can identify the effects of internal paragraph structures, commenting on the order in which ideas are presented.

whole text

- Can recognise how an idea is developed through patterns of language such as rhetorical questions, repeated phrases.
- Can comment on the relationship between paragraphs, such as the relationship between the opening paragraph and the conclusion.
- Can comment on the order in which ideas are presented.

Example script

Pupils gave short individual presentations after working in groups on a transcript of Martin Luther King's speech 'I have a dream'. Here is an edited transcription of one girl's talk:

'We looked at the way he used repetition to get his ideas across and noticed that their were lots of chains of words, especially the word 'dream' and the phrase 'I have a dream' which is a bit like the chorus in a song and is meant to stick in your head. He was talking to lots of people and he wanted them to understand his main ideas, which is why he repeated them a lot.

He uses a lot of emotive language like 'sweltering with the heat of injustice'. That makes me think about how hot it would be there and how when you are hot you feel all trapped like the black people were. He also uses abstract nouns such as 'freedom' which he repeats, ending up saying 'let freedom ring' and naming lots of states in America to show that he wants freedom everywhere.

Some of the language he uses sounds like the Bible, 'the glory of the Lord will be revealed and all flesh shall see it together'. He does this a lot in the text of the speech because it would appeal to his audience and because it made him sound like the person who had right on his side, like God or Jesus or something, and many of his audience would have been Christians.

Most of the sentences are quite short so that the people listening would get the point. His paragraphs are quite short too and mostly make one point about the end of racism and the beginning of a new America with everyone together, black and white.'

Commentary

This pupil has analysed the way repetition is used in this speech and has commented on the effects, including speculating about why this would be an effective technique in this originally oral text. She has identified and commented on the way in which some of the vocabulary is related through biblical connotations, bringing her own knowledge to the text and thinking about the effect on the audience. She understands that ideas are developed in the context of an audience and purpose and can identify what those might be.

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She has started to comment on the structure of the paragraphs but doesn't look in any detail at the text as whole. The evidence here suggests she has almost achieved the objective but that she needs to comment on the overall structure of the text, to which the details contribute.

The pupil could be encouraged to look at the ideas she has in the third paragraph and be asked to write about the way in which the writer builds up to the final section of the speech and to say why it is effective.

R13 Interpret a text

Read a substantial text (novel, play or work of one poet), revising and refining interpretations of subject matter, style and technique.

About this objective

This objective is about teaching pupils to become critical, reflective readers who are able to identify and comment effectively on the writer's techniques, style and subject matter. It is important that this is modelled by the teacher in shared work, supported in guided work and scaffolded when initially doing this independently.

What to teach

- How to be critical readers, asking questions of the text, reflecting upon the writer's choice of particular styles and techniques and the effect these have on the reader.
- The way a reader interacts with a text to gain full meaning needs to be made overt to allow pupils to consider not only what they are reading but also how they are reading.

Teaching approaches

- Develop the use of the Reading Journal/log engaging pupils in an ongoing record of reflections on subject matter, style and technique. Provide sentence stems to support entries, e.g.
  My first impressions of ... were ... because ...
  At this moment I thought ... because ...
  By chapter ... I ... because ...
  I then thought ... because ...
  At this point ... because ...
  I have noticed ...
  The author uses ... to ...
  Extend reading skills by making the journal/log interactive, with teacher asking questions about subject matter, style and technique to guide subsequent reading.
- Select a short story or use the class novel to model the process of revising and refining interpretations. Focus on three or four significant points in the text which support the exploration of subject matter, style and technique. Model using a reading journal/response book to record ongoing comments and reflections. Articulate the reading strategies you are using to support your exploration.
  Reading backwards and forwards, e.g. *My first impressions of ... were ... because ... If I just read back I can see that the author describes her as ... and the way she speaks is described as ... this suggest to me that the author wants to present her as ... 'I felt angry when ... because ...*
  Make predictions, e.g. *I think that she is going to struggle with the challenge because ... The author has finished this chapter in an unusual way. This suggests to me ... because ...*
  Ask questions of the text, e.g. *I wonder why the author has started to use short sentences to describe what happens here ... 'Why has he suddenly gone to the past? There must be something relevant which needs explaining.*
  Use inference, e.g. *The way she is described as moving through the crowd suggests ... this contrasts with what we were reading earlier ... let's just look back at that and see how she has changed.*

  At the next appropriate point, involve pupils in shared reading, using the reading strategies outlined above. Engage pairs in a short burst entry to the journal/log before communally composing a class entry. Pupils work independently on the next entry. The plenary will provide an opportunity for pupils to share their entries, explaining the reading strategies that they used to locate evidence.

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- Reinforce the approach outlined above in guided reading sessions. When the class is working independently support a small group, reinforcing the reading strategy check before they carry out the independent reading and related task, then develop responses with your guidance.
- Provide pupils with a tracking chart to make notes on, for example, how characters behave, interact and change, how events unfold, how themes are developed, etc. Other approaches include visual representations like flow charts, graphs or drawings.
- Model the role of critical reader. Ask questions of a text as you carry out a shared read focusing on style and technique, e.g. *What is the writer hinting at there and why? Why has the writer used short sentences there? Why has the writer finished that chapter in that way? Why has the writer chosen to use a complex sentence there? How will ... react to that event? What will happen next? Why has the writer asked the reader a question there? Why has the poet used that form? Why has the poet used alliteration, onomatopoeia, imagery, etc.?*
  Pairs make a list of questions, focusing on style and technique, as they read. Pairs join up to try to answer each other's questions.
- Hot seat or interview the writer. Pupils compile questions as outlined above and in small-group or whole-class situations the 'writer' responds.
- Interact with the text at various stages to explore subject matter using the following activities: letters to a character, character problem pages and replies, character diary entries or news reports on a series of events in the text.
- Create a reader response chart with the class. Brainstorm the emotional experiences they have when reading and use this to focus reflection on events, style and technique, e.g. *I was interested when ... because ... I was angry/upset/curious/excited/happy/relieved/disappointed/anxious because ....*
  Model examples of responses, e.g. *I was curious when ... because the author finished the chapter suddenly and I wanted to find out what happened next. I was anxious when ... because the author used short sentences to build up the tension and I knew something was going to happen to ....*
- Record phrases or words that have interested, excited or puzzled the reader and explore them in a plenary or starter, e.g. sensational sentences, weird words. Focus on writer choice and impact.
- Create annotation cards/a chart for pupils to identify techniques in a text they are reading, e.g.
  Clear and simple sentences to allow me to get on with the story
  Hints and suggestions to encourage me to read on
  Clear descriptions which allow me to create images
  Powerful verbs to show me how the character feels
  Short dramatic sentences to increase the tension
  Dramatic vocabulary to increase the tension
  Complex sentences to add layers of meaning
  Use of questions to draw me into the story
  Use of an adverb to start a sentence to make it more interesting
  Use of alliteration/onomatopoeia to create sounds
  Use of metaphors/personification/similes to create images

To assess this objective

This objective may be assessed through discussion or through writing, either in the form of a reading journal, annotation of a series of extracts from the longer text or a piece of analytical writing after reading. If the task is assessed through group discussion it is helpful to record some of the comments in order to reflect on the quality of the response after the discussion. Pupils can also be involved in observing and recording their own learning and that of others as this helps to make the skills they are using explicit.

Sample tasks

- Pupils work in a group, looking at a series of poems by one poet. The class have already worked together on two of the poems and have been asked to read the rest of the poems and interrogate them using a series of prompt questions (English training folder 'Prompts for questions in shared and guided reading' appendix 8.1 could be useful). They annotate the poems, showing how the poet deals with similar subject matter differently in each of the selected texts – this includes looking at the writer's techniques.
- Pupils produce a reading journal where they record their ideas at appropriate intervals during the study of a novel. The process is modelled by the teacher and the class do shared work for the first chapter to make sure they understand the focus of the journal and the terminology used. They are provided with prompts to guide their thinking, e.g.

Reading Journal
Prompt sheet

Coverage: Chapter 3 – Chapter 5

Overall comment: What are your thoughts, ideas, opinions so far? Predictions? Questions? Have you changed any of your ideas since your last journal entry? Explain...

1. Subject: (Use abstract nouns, e.g. *love, friendship, responsibility, growing up.*) What do you think the novel is about? Prove it!

2. Style: (type of language used and overall effect) What do you notice about the way the writer expresses their ideas? Give some examples. What is the effect?

3. Technique: (delaying telling the reader, use of imagery, sentence length, vocabulary choices) What techniques does the writer use? What are the effects? Give examples.

Performance indicators
Always sometimes rarely

- Demonstrate clear understanding of subject matter of the text, using abstract nouns to identify themes.
- Can make points, give examples and explain some detail when interpreting the text.
- Can make a series of points about the subject matter of the text, showing how ideas change and develop through different parts of the text.
- Can make points in relation to the writer's techniques.
- Can use appropriate vocabulary when discussing the writer's style and techniques, e.g. narrative viewpoint, connectives to inject suspense, dialogue, precise nouns, expressive verbs, metaphors, etc. and can comment on their effects.
- Can use a range of reading skills which enable them to select appropriate evidence from the text, e.g. empathy, reading forwards and backwards, understanding connotations, making connections with their own experience/their wider knowledge beyond the text, building visual images in their minds.

- Can use a range of reading skills which enable them to revise and evaluate their ideas as they read the text, e.g. making connections between different parts of the text, questioning as they read, identifying the author's viewpoint and that of the narrator, recognising ambiguity.

Example Script

Reading Journal: 'Shadow of the Minotaur' by Alan Gibbons
Chapters two - four

The writer built up suspense in the first chapter and in the first lines of chapter two he cleverly changes what we imagine, 'Ripping off the mask and gloves, Phoenix bent double gulping air down like it had been rationed. The dank half-light of the tunnels was replaced by the welcome glow from and anglepoise lamp in his father's study.' I predicted that the boy might not be fighting a real beast because at the end of the first chapter it says 'Game over' .... So when he rips of the mask and gloves we still aren't sure if that is part of what he was wearing to fight the beast or part of some sort of game. The words 'anglepoise lamp' bring us into the present and are reassuring because they are bringing him out of the dark ....

Later in the chapter the writer uses more dialogue and the story is more like a 'true to life' book with parents and teenagers having problems with their relationships. The style in the first chapter uses more powerful verbs and adjectives to build up tension whereas this chapter is about how the family get on with each other and about their backgrounds so it is more relaxed.

Chapter three is different again. It is really short and starts to build up the tension again. The first line of the chapter links to the last line of chapter two and makes it more sinister: 'But it was going to get real...' The writer is making us think about the relationship between what is real and what is fantasy. The message from Glen Reede is also in a different style, he uses the second person 'you' to directly address the reader and uses rhetorical questions to be sarcastic to the boy. I think he has made a computer game that takes people inside it and could really kill them. Perhaps the author is trying to say that computer games are bad because kids use them all the time and don't do things they need to do in real life so he is trying to scare us.'

Commentary

This pupil has commented on the text at word, sentence and text level. He is able to analyse the effects of chapter organisation and of the changes of style in the different chapters. He has identified several possible themes such as the relationship between reality and fantasy and the role of computer games in the lives of young people. He has been able to select some relevant quotations and comment on them in detail. His commentary on the anglepoise lamp shows strong analytical skill at word and sentence level. He predicts and speculates about his reading, using previous predictions to further his understanding as he reads on by revising and refining their accuracy. This pupil has achieved the objective and has advanced reading skills.

He needs to be given opportunities to compare texts and will need careful guidance to choose texts which will hold his interest but stretch him.

- Can make a series of points about the subject matter of the text, showing how ideas change and develop through different parts of the text.
- Can make points in relations to the writer's techniques.

- Can use a range of reading skills which enable them to select appropriate evidence from the text, e.g. empathy, reading forwards and backwards, understanding connotations, making connections with their own experience/their wider knowledge beyond the text, building visual images in their minds.
- Can use a range of reading skills to revise and evaluate their ideas as they read the text, e.g. making connections between different parts of the text, questioning as they read, identifying the author's viewpoint and that of the narrator, recognising ambiguity.

Teaching writing objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for writing in Key Stage 3. They are designed to support teachers in teaching writing in both shared and guided sessions, and to support pupils when they are writing independently.

In shared or guided writing sessions

1. Keep the focus on the objective

- This means moving swiftly through some parts of the composition, but spending the bulk of the time on the key objective.
- Avoid being side-tracked – keep the focus clear.
- Continually refer back to objectives that have been taught previously to keep them 'alive'.

2. Rehearse sentences aloud before writing

- Model how to think up a sentence, and orally revise it before writing.
- Demonstrate how you listen to the impact of a sentence. This helps to avoid too many errors and allows for revising before, rather than after, writing.
- Emphasise the need to apply spelling strategies and to punctuate as automatic habits that do not interfere with composition.
- Model how to refer back to the initial plan, brainstorm or mind map.
- Use a 'crib' that you have prepared earlier when you are demonstrating something to ensure you cover all your intended teaching points.

3. Constantly re-read

- Encourage constant re-reading as it helps to check that sentences build on each other, and to spot errors or places to improve.

4. Model writing one step at a time

- Purposefully focus attention on modelling aspects of writing that most pupils find difficult, or that have not yet become an automatic habit.
- Model the features of writing that pupils have not yet accomplished, then help them move from one level to another.

5. Prompt, sift, analyse and evaluate contributions

- Every pupil should be challenged to apply and try. Provide brief pauses for pupils to discuss in pairs, to jot ideas down, or to compose a short section of text on a white board.
- Challenge, and do not necessarily accept first ideas. Avoid voting on which is best. Ask for explanations, reasons and justifications.
- Demonstrate how a first idea can be improved.
- Establish the habit of 'writing as a reader' – write suggestions down and then think about which ideas are the most effective, and the impact on the reader.
- Avoid over-reliance on the same eager pupils with their hands up. Use them for good examples, but also ask others, by directing questions and requests at them. Use misconceptions positively for teaching points.

Resources

- Statutory tests 2001 KS2 English, Mathematics and Science – Mark schemes pack 2, QCA/01/695
- Improving Writing at Key Stages 3 & 4, QCA/99/392
- Not whether but how; Teaching grammar in English at KS3/4, QCA/99/418
- Grammar for Writing, DfEE 0107/2000
- Literacy across the curriculum training file, DfEE 0235/2001
- English Department training file 2001, DfEE 0234/2001

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Wr2 Anticipate reader reaction

Re-read work to anticipate the effect on the reader and revise style and structure, as well as accuracy.

About this objective

This objective requires pupils to re-draft their work with a clear sense of audience. It builds directly on the planning objective in Year 7(Wr1), but focuses upon making links between the purpose for writing and the effect on the reader and how these can be strengthened through revision of style and structure. Pupils will require explicit teaching to ensure that they do not move directly from drafting to proof reading, missing out the essential editing and revision stages.

In addition, it relates to other Year 8 objectives, in particular, the following: W11, S2 and Wr14.

What to teach

Pupils need to be taught:

- to re-read their writing frequently as they draft and to expect to make changes;
- to develop a clear sense of the audience of their work;
- a variety of ways of putting distance between themselves and what they have written so that they can view their writing as readers;
- to consider what expectations readers bring to texts of various kinds;
- the habit of critical re-reading;
- where appropriate, to use ICT to make improvements more easily.

Teaching approaches

- As a starter, divide the class up into small groups and provide each group with the same notes on a topic. Each group should then be a given a 'purpose' and an 'audience' card and their task is to turn the notes into a short passage with the purpose and audience in mind, e.g. *give all groups notes about the effects of smoking; purposes could include imagine, entertain, inform, argue, persuade, describe, etc. and audiences could include teenagers, children, informed adults, experts, etc.* On a future occasion the paragraphs could be read aloud and others could guess the purpose and audience.
- During the independent part of the lesson, distribute copies of one pupil's writing to the whole class, and ask small groups/pairs to cut up and re-order the essay, with a particular effect in mind. Allow groups to compare their versions. Finally, select one or two versions to share with the whole class, perhaps during the plenary. Note advice on a separate flip chart to act as criteria for later lessons.
- Set up a similar activity, using ICT. One piece of pupil's writing is loaded/displayed onto all computers and pairs of pupils change the order of the paragraphs in order to make the writing more appropriate for the stated audience and purpose. To extend this, ask pupils to move from one computer to the next to consider changes made by the previous pair.
- Share a piece of a pupil's writing on an OHT and paper and remind all pupils of the intended purpose and audience. Ask pupils to state where the writing is most appropriate for the purpose and audience and also to suggest ways of making it more appropriate. Discuss and select ideas offered, justifying selections clearly and marking them on the OHT. Pupils could go on to work in pairs on a piece of their own writing, in a similar way, i.e. ensuring that they are able to justify the choices and changes made.
- After having modelled rewriting the beginning and end of a short story where the structure and/or viewpoint is changed, go on to consider the effect upon the reader and how this has been altered by the changes. For

example, a chronological story could be changed to one with a flashback; or a story with third person narrative changed to first person narrative.

- Model a short piece of writing down one side of the board or OHT, and then go back and improve it on the other side, making reasons for changes explicit.
- When marking a piece of continuous writing, put a square around one paragraph. Return the work at the start of a lesson, and ask pupils to write the paragraph again with a particular focus, e.g. *rewrite the paragraph to include more or less specialised language, at least two complex sentences, a simile or longer noun phrase, etc.* Pupils could go on to swap work with a partner and consider which version is more effective for the original purpose and audience, and to say why.
- As pupils are writing independently, stop them every six or seven minutes and ask them to read back over their work slowly and carefully. They should make at least one improvement each time, but state clearly whether alterations should be in order to *improve the style* or *to improve accuracy*. Encourage use of dictionaries and thesauruses.
- During the independent section of the lesson, provide each pupil with some cut out 'thought bubbles'. Pupils place (or stick) these bubbles on their work in various places (chosen by the teacher or the pupil) and write what they expect the reader to be thinking/feeling at that point. A partner is asked to review the work and to confirm (or not) the writer's expectations.
- Establish a practice whereby pupils indicate in the margin where they are most happy with a piece of work and why, and similarly, to mark the places where they are least happy and to explain why. They then review these sections later with a partner, with the teacher or independently.

To assess this objective

Look at a piece of work where students are asked to target a specific audience and where stylistic conventions have been explicitly taught. It would also be useful to have targets for improvement from first draft.

The objective can be introduced during shared work, where pupils suggest revisions to an example text. Annotations or a commentary on their own first drafts can provide an opportunity for assessment. They can also peer mark using a checklist specific to the task. They can respond to accuracy prompts by peers or the teacher. Use of ICT will be integral to this objective, for example, effective use of 'cut and paste' encourages pupils to experiment with structural changes and provides a clear series of drafts on which to comment and which can be evaluated for effect.

Sample tasks

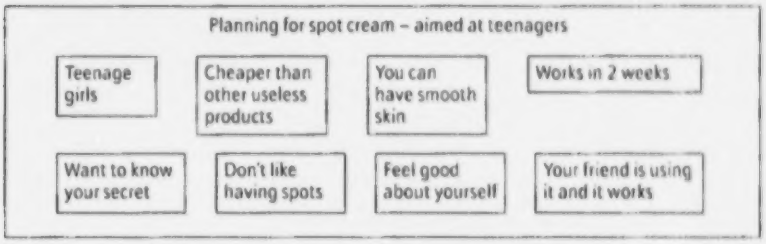
- Advertising – Design a poster and write a script for a spot cream aimed at teenagers.
- Pupils study a short story which is told in the third person from the limited viewpoint of a six-year-old school boy. The pupils analyse the writer's techniques, the teacher models writing from the same perspective and pupils are asked to write their own story using the same narrative viewpoint. After completing their first drafts pupils write comments on their own work, saying which parts are most effective, which parts need improving and how they would do it.

A sustained persuasive piece such as a speech would be appropriate here as well as assignments from other curriculum areas.

Performance indicators
Always sometimes rarely

- shows evidence of planning
- can describe the intended audience and the purpose of the text
- is aware of necessary presentational formats
- is able to create a checklist of techniques for the type of text being written and use this when re-reading their work
- is able to make self-initiated changes to the text at
  - word
  - sentence
  - paragraph and
  - whole text level
- is aware of their own areas for improvement, e.g. particular spellings, punctuation within sentences, range of sentence structures, paragraphing
- can comment on the ways in which their writing has been improved buy the changes they have made

Example script: non-fiction


Planning for spot cream – aimed at teenagers
Teenage girls
Cheaper than other useless products
You can have smooth skin
Works in 2 weeks
Want to know your secret
Don't like having spots
Feel good about yourself
Your friend is using it and it works

Friend: Are you coming to the Westlife concert, its only a fortnight away?

Kate: I don't think so, not with my skin looking like this. Your skin always looks fresh and smooth. How come?

Friend: Well you must remember what my skin was like a few weeks back - all those spots.

Kate: Yes I do but it isn't like that any more, you look sensational

Friend: That's because I have started using Clearbalm. Not only has it made my skin look fab, but it has given me the confidence to go out and not feel like everyone is looking at my spots.

Kate: I've tried so many different products and wasted so much money.

Friend: Well Clearbalm is not too expensive and you only need a little bit each day.

Kate: But does it take ages to work?

Friend: No, it works in two weeks, believe me you will notice the difference and you will be ready for Westlife.

Two weeks later

Friend two: Wow, Kate, you are looking fantastic. I haven't seen you for ages. Your skin is glowing.

Kate: You'll be seeing a lot more of me and so will Westlife!

Use Clearbalm to bring back healthy glowing skin and your self confidence. The secret is Clearbalm.

Commentary

This pupil has been able successfully to meet the criteria for producing an effective radio script. She matches purpose to audience and employs emotive/persuasive language to convince 'listeners' that the product really works. The pupil rethinks her original script to include a before and after transformation and includes an effective tag line at the end. The pupil is able to carry forward what works in the original script such as the tag line and add detail and context where appropriate. Evidence of planning is clearly demonstrated here to provide a context for the script. The pupil also thinks about the presentational format and sets out the script appropriately in the second draft. As the script will be performed and recorded, the pupil has also thought about the use of punctuation for inflection to help get her ideas across

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in speech, for example, the use of emphasis on the 'and' in line 21. This pupil should now be encourage to apply these skills to more sophisticated and sustained pieces of writing as well as consolidating this objective across the curriculum.

Example script: fiction

'Today was the big day. He ran downstairs and burst into the kitchen and stopped. His mum wasn't their. His hot porridge wasn't on the table. The kettle was boiling. His brother took it off the cooker and poured it out. His brother walked gloomily to the table with a cup of tea and a bowl of cornflakes in his hand. "Eat up. I'm taking you to school today."

The boy played with his breakfast. He put the big cornflakes on one side and the smaller ones on the other. He looked up at his brother, he still had nothing in front of him, his face, which as usual looked like a bear but this time the eyes were different, they looked as if they belonged to a baby. The boy glanced at the clock and started to whiz the airplane load of cornflakes into the cave of no return.'

The pupil had a writing interview with his teacher where they discussed the opening of his story. He wrote the following commentary afterwards:
'I think I make the reader want to know what has happened in the first paragraph, but maybe I say too much about the mum not being there and the brother looking gloomy. One thing the writer did in the story we read was made us wait a long time to even get a hint that something was wrong. In the second paragraph I say more about the boy and the sort of things he does with his breakfast. I will try to move it round so that the first paragraph has more details like we are in the boy's world. He could pretend to be an airplane on the stairs or pretend to be a character from a film.

I don't make many spelling mistakes and I used the spellcheck on the computer. My third sentence in the paragraph two is much too long and confusing. I do that sometimes in my writing when I have lots of ideas. I like the description of the brother but I need to write it again so that it sounds better.'

Commentary

This pupil is aware of his own strengths and weaknesses as a writer. He is able to identify ways of changing the opening to improve it, based on an analysis of another writer's techniques. He knows that he has a tendency to allow his sentences to become unwieldy and also that he is an accurate speller.

The pupil needs to be focused also on elements of the description which he highlights and be encouraged to be more specific in his observations.

Wr5 Narrative commentary

Develop the use of commentary and description in narrative, e.g. by addressing the reader directly.

About this objective

This objective requires pupils to be taught how to develop a reader-writer relationship, engaging the reader through evocative description or by directly addressing the reader. It builds directly on the related objectives in Year 7, Wr6 and Wr7. Pupils need to be taught to manipulate language for conscious effect and to keep a reader in mind as they write a sustained narrative. The main focus is on the effective use of narrative commentary and description and developing pupils' ability to choose the best stylistic device, in order to produce the 'desired effect' on their reader. Pupils also need to distinguish between the perspective of the narrator and that of the main character in a text. This objective needs to be taught in conjunction with related reading objectives, for example, R10 and R13.

What to teach

- The functions of a commentary: to inform, recount, give opinion or information, or set the scene.
- The use of a commentary to guide the reader through a text.
- The role of the narrator in a story and how it is developed.
- Understanding of pronouns and of the key terms *first person, second person* and *third person narration.*

Teaching approaches

- As a starter, ask pupils to work in pairs or threes and give them a selection of 10-12 story extracts and a set of header cards: '1st person narrative', '2nd person narrative' and '3rd person narrative'. Their task is to sort the extracts into groups under the headings, as quickly as possible.
- Having analysed narrative perspective through shared reading, give pupils a selection of story openings and ask them to:
  1) highlight the pronouns;
  2) identify the narrative perspective.
- Establish the narrative perspective in a story extract. Model changing the perspective e.g. *from first person to third person (view of the author)*. Next, invite pupils to share in the composition. Finally, in the independent section of the lesson, invite the pupils, in pairs, to change the perspective again, writing from the perspective of another character (third person). In the plenary, consider how changing the perspective has affected the story and its readers.
- Model reading an extract in which the author addresses the reader directly: make explicit how this affects the story and how it makes you, as the reader, feel. This could be followed by a listening activity during which pupils hear a subsequent paragraph of the extract, and make notes on questions they have, feelings evoked or reactions to the reading. These could be shared and evaluated during the plenary.
- Following shared reading and modelling, pupils write an opening paragraph about a time in their lives when they felt frightened or excited. They must speak to the reader directly, commenting on events or hinting at what might happen next, to build up tension.
- Model writing a first person recount of a school event, highlighting the use of pronouns and adding personal comments addressed to the reader. Ask pupils, in pairs or small groups, to comment on the effect this has on them as readers.
- Ask pupils to work in small groups, and to develop a role play, re-telling a school incident e.g. *an accident in the playground*. Firstly, two pupils re-tell this incident from their own viewpoint to a third pupil, who did not witness

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the event; secondly, this third pupil retells the story to a fourth pupil. Finally, ask pupils to consider how the telling and re-telling of this event has changed, in terms of the language, structure and detail, and to state why.

- Set up an activity in which, in pairs, pupils write a story opening from two different viewpoints. Now ask the pairs to review their versions, using the following questions: *Which was easier to write and why? Which works best and why? Which do you prefer to read and why?*
- Give a brief story outline. Assign pairs of pupils to rewrite it from various perspectives. Next, ask pairs to join with another pair, who have been working on another perspective, and to compare the effect on the reader. In the plenary, record, perhaps in columns on a flip chart, the effects on the reader of writing from each perspective. This could be returned to, in a later lesson.

To assess this objective

Scrutinize a piece of independent narrative writing, focusing on the use of description and commentary. Select two or three paragraphs for more detailed analysis. Pupils could be involved with the initial analysis of their own or their peers writing, underlining and annotating examples of commentary and description.

Sample task

Pupils analyse a sample of their own narrative writing in pairs to look for the effective use of commentary and/or description. The teacher marks the work, commenting explicitly on the ways in which they have met the objective.

Performance indicators

Always sometimes rarely

- Can use the main features of descriptive writing, including:
  pre- and post-modification of nouns;
  - relational verbs;
  - adverbial phrases;
  - specific nouns.
- Can directly address the reader, using devices such as rhetorical questions.
- Can comment on the effects of a setting or the behaviour of a character in a way which guides the reader's interpretation of the text.
- Can develop and maintain a narrative voice which is separate from the perspective of the main character.
- Can manage changing the narrative perspective, e.g. from first to third person.

Example script

'As the sun shone recklessly, it seemed the UV rays were shining on a pit which could be bottomless. This time he was ready for it. Luke felt sure that it was just an illusion, a prank. He walked towards it to prove it.

How wrong he was! He fell at sonic speed. Luke had made a reckless mistake. Now he knew he was going to die right here, right now. He was about to witness his own death. He screamed.

There lay the worthless body, not a twitch was made, this was the end of Luke the determined explorer, trying to find his way home. But no! A slight movement! How could such a person survive a fall like that?'

Commentary

There are appropriate elements of descriptive writing in this passage, such as the opening sentence. Here the pupil has used a complex sentence to build up an image of the landscape. He also uses the powerful adverb 'recklessly', which is more effective than a string of adjectives before 'sun.' However other descriptive passages in this pupil's work would need to be scrutinised for futher evidence.

He successfully differentiates between the narrator's voice and the views of the character, using commentary ('How wrong he was!') as well as choosing verbs to suggest this distinction, 'Luke felt sure that it was an illusion ...', which leaves the reader wondering whether Luke was right to feel sure.

He goes on to use a rhetorical question to maintain the reader's interest, 'How could such a person survive a fall like that?' Again, he is directly addressing the reader and guiding our interpretation of the text. This passage suggests that the pupil can use commentary skilfully in narrative writing and has mastered the objective. He will benefit from being conscious of how his writing achieves success, so that he can build on it.

Wr11 Explain complex ideas

Explain complex ideas and information clearly, e.g. *defining principles, explaining a scientific process.*

About this objective

This objective links with the word and sentence level objectives for Year 8 (W9, W10 and S9) and lends itself to work across the curriculum, such as writing in science or geography. It also builds upon the Year 7 writing objectives 11 and 12. Pupils are expected to manage more complex and challenging content in their written work in Year 8. They should know the basic text types and have an understanding of the conventions of written text types across the curriculum.

In Year 8 new linguistic structures, vocabulary and cohesive devices need to be taught to help pupils express increasingly complex ideas. Pupils will need to be taught explicitly the structures of the text types they encounter for the first time in Year 8.

What to teach

- Ways of clarifying their own thinking through exploratory talk and writing.
- How to use specialised vocabulary appropriately in context.
- To write in logical, easily-followed stages with an understanding of the needs of the reader.
- To link paragraphs effectively.
- To use appropriate sentence structures.
- To use appropriate internal paragraph structures.
- To loop back and review frequently what they have written with 'the eyes of a reader'.

Teaching approaches

- Use the lesson starter as an opportunity to consolidate pupils' understanding of specialised vocabulary by:
  - matching terms with definitions or pictures (particularly effective for pupils learning English as an additional language);
  - completing cloze passages where specialised vocabulary has been omitted;
  - playing Just a Minute (or Just Half a Minute), where pupils have to talk about a term without repetition, hesitation or deviation; completing definitions in fewer than (say) ten words like a competition tie breaker, e.g. *Personification is ....*

  These activities could also focus on cross-curricular language, and be used as an activity in other subject areas.

- Design a starter activity in which pupils have to order/re-order a process or a sequence of information, in a flow chart format.
- Create a starter activity in which pupils have to organise ideas and information into paragraphs, using header cards for the paragraph headings and smaller cards for the ideas and information to be included in the paragraphs.
- As a starter activity, issue cards with the following titles:
  - 'whole text structure';
  - 'internal paragraph structure';
  - 'connectives';
  - 'sentence structures';
  - 'vocabulary'.

  The task is for pupils, working in pairs, to explain what each of the titles means, and, if appropriate, to give an example.
- Share a sample text (possibly written by a pupil) and model how to identify key features, through text marking on an OHT, such as: planning, text

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structure, use of specialist vocabulary, use of connectives and typical paragraph and sentence structures.

- Model the use of planning formats that would lead to clearly structured responses. For example, show how a brainstorm of all the aspects of an explanation could be ordered into a flow diagram.
- Model constructing a plan around questions to which the anticipated reader would like answers, by sharing the title of a text with the pupils, and inviting them to brainstorm the questions that they would like answered. These questions could be used to model planning at a later stage.
- Model using a variety of connectives and linking phrases and make explicit reasons for final choices.
- In the independent section of the lesson, encourage pupils to revise their writing, to ensure clarity of message. Ask pupils to write on alternate lines or only one half of the page, leaving space for amendments and their own commentary. This is especially useful for pupils who are learning English as an additional language. Explain that changes, and explanations for the changes, will be required. Feedback could form all of/part of the plenary session.
- Draw attention to certain features of the internal paragraph structure by giving pupils part of the text with, for example, all the exemplification missing. Pupils then work to fill the gaps. This could be followed by some discussion of how the exemplification helps to achieve greater clarity for the reader and justifies the points made.
- As part of a shared session, show how introductions often summarise what is to follow in the subsequent paragraphs: display a prepared introduction and ask pupils to suggest what topic sentences might be used in the rest of the text.
- As part of a guided writing session, use a plan for a piece of explanation text to write the introduction that might arise from it.
- In a guided group, experiment with different sentence structures, perhaps putting the subordinate clauses in a variety of positions or using the active or passive voice, and then discuss which makes for greater clarity for the reader. The use of white boards would enhance experimentation and facilitate the bridge from speech to writing.
- Support some pupils' independent writing by providing key words and their definitions on an A3 sheet (possibly laminated). The sheet should have an A4 or exercise book-sized space in the middle. The 'place mat' acts as a reminder and confidence giver as the pupil writes. This can be particularly useful for pupils who are learning English as an additional language.

To assess this objective

Scrutinize a piece of independent writing which requires pupils to explain complex ideas. If this objective is a cross-curricular priority or the focus for a particular department then a detailed analysis of sample pupil texts could be undertaken, using the format in the Literacy across the curriculum training folder for analysing text types.

Any assessment of pupils' work for this objective would need to comment on word and sentence level features as well the effectiveness of the whole text.

Sample task

In English pupils write director's notes for a scene from a Shakespeare play which they are studying. They explain what they want to happen on the stage and why. The task is complex as it requires an overview of the scene, their own interpretation of the events and characters and ideas about how to convey their interpretation to an audience. Pupils are explicitly taught language features appropriate to the task, such the use of modal verbs, connectives of sequence, connectives of explanation, impersonal language and adverbial phrases to add clarity.

Performance indicators

(NB: Examples should be added to the following criteria to fit the task set and the structures taught.)

Always sometimes rarely

- Can use appropriate specialised vocabulary
- Can use appropriate linking phrases and sentence structures
- Can use appropriate internal paragraph structures
- Can structure whole text with a clear, effective opening and closing paragraph
- Can develop an explanation of complex ideas in a series of linked paragraphs, with a clear opening paragraph and conclusion

Example script

'The actress playing the Nurse must be out of shape and also must realize that the Nurse is in a rush to warn Juliet that Lady Capulet is coming. She hastily warns that, "Your lady mother is coming to your chamber" which should be said rapidly and she should be out of breath and terrified. Her facial expression could be her eyes wide open with fear and her face should be red because she is out of breath and worried. At this point things are getting urgent. The actress is using short sentences like "Madam!" so it sounds urgent and important.

Juliet must panic at this point because she has to tell Romeo to leave, but there is no other way out except the window. He can't get out through the door because Lady Capulet is coming. Romeo should say, "Farewell. farewell! One kiss and I'll descend!" Romeo should say this hastily but emotionally as he is climbing down the window.'

Commentary

This pupil is able to use some appropriate vocabulary to describe stage performance, such as 'facial expression' and 'actress' but would benefit from a wider range of specialist vocabulary. He uses some modal verbs effectively, 'should say' but his use of 'must' needs review and discussion.

He has a basic grasp of useful link words and phrases for this type of explanatory writing; although he over-uses 'because', it does show that he understands that he should explain why the actors behave in certain ways. He uses adverbial phrases to sequence the actions in time, such as 'he is climbing down from the window'.

He needs to work on the internal paragraph structures required by this type of writing, although he does successfully shift perspective from one character to another between the two paragraphs and uses an example from the text in each paragraph to illustrate how the character should speak their lines.

In the full text the pupil does not use an introductory paragraph to give an overview of the scene or to explain his overall conception, nor does he conclude the piece clearly, pulling together his ideas and summarising them. Whilst the internal paragraph structures show that he is moving towards writing an explanation of complex ideas, the structure of the whole text is closer to a recount of the scene, with some explanation which focuses on individual actions.

Overall he does explain ideas clearly but has not fully secured this objective at whole text level in this piece. He would need to do further work on the structure of different kinds of explanation text, making links between his work in other subject areas.

Wr14 Develop and signpost arguments

Develop and signpost arguments in ways that make the logic clear to the reader.

About this objective

This objective requires pupils to develop a more formally structured and sustained argument than the related Year 7 objective (Wr16). Pupils are expected to build a logical argument in a substantial piece of written work dealing with more demanding subject matter, and build an effective reader-writer relationship. Pupils need to draw on their knowledge of a range of possible structures to choose an appropriate one for their specific argument. Cohesion within the whole text and within sentences is paramount, using relevant connectives and sentence structures (sometimes complex) to achieve this. Related Year 8 word and sentence level objectives (W10 and S7) could be taught along with this objective as part of a sequence of lessons.

What to teach

- The structure and content of the opening paragraph and the way it *briefly* introduces the ideas and structure of the whole text (without including all of the supporting evidence).
- The use of topic sentences followed by supporting evidence or example, and the importance of making the relationship between them clear.
- How to structure and sequence ideas to fit the task or argument.
- The effective use of connectives within and between paragraphs, sometimes known as discursive markers *therefore, then, because, furthermore, to begin with, initially, finally, in conclusion*, etc.
- How to conclude without repeating everything from the main body of the argument and without introducing new ideas which are left undeveloped.

Teaching approaches

- As a starter, give pupils topic sentences from an essay, cut up into individual strips, and ask them to restructure the essay as quickly as they can. Take brief feedback, asking pupils to state *how* they decided on the order of their topic sentences.
- Start the lesson with a card sort activity linking topic sentences and evidence, joining the two elements with an appropriate connective.
- In a subsequent starter, pupils could be asked to do the same task, but to provide their own connectives. The pupils' suggestions could then be used to provide a body of examples for display.
- Give pupils the main body of an argument without its introduction. Through demonstration, highlight the topic sentences and use them to construct a clear introductory paragraph.
- Set up speaking and listening sessions, so that pupils are able to develop ideas together and experiment with logical structures, verbally, before committing to paper. White boards could be used to note down key points and phrases.
- Model the writing of an introductory paragraph, identifying key arguments within it and turning it into a flow chart as a plan for the rest of the text. In a subsequent shared writing session, model and discuss appropriate connectives to link paragraphs/key ideas.
- Model the writing of paragraphs which begin with a clear topic sentence making clear what the paragraph will be about (main **p**oint), followed by **e**vidence which is **e**xplained (PEE). Modelling could be followed by pupils practising the technique in the independent section of the lesson.
- Model writing an effective argument on an OHT or a flip chart, annotating alongside some questions readers might have, and how they have been answered/pre-empted.

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- Swap completed first drafts between pupils and, for example, ask Pupil B to annotate Pupil A's argument with sub-headings for each section and to highlight the connectives used. They may also annotate outstanding questions raised by their reading. These annotations can form the basis of Pupil A's re-drafting.
- Use guided writing sessions to help pupils choose strong opening sentences (such as rhetorical questions) and a strong ending (such as question plea or exclamation) for their own writing.
- Model writing arguments in two styles: one in which the main argument is stated first, and a second in which the main argument is stated last. The decisions for organising them in this way could be articulated and discussed with the class.
- Look at introductions and conclusions to arguments. Highlight repeated phrases/ideas, where the conclusion revisits and re-words the ideas in the introduction. Model using this in writing an argument, e.g. give the introduction, highlight the key points, then model writing the conclusion, rewording the highlighted points. Give pupils other introductions and ask them to do the same. For less able pupils, give a paragraph with the key points already underlined.
- In the independent section of the lesson, pupils could be given the opportunity to experiment with different ways of organising ideas for different types of writing. Pupils could investigate which structures work best for which types of writing, and which text types require a specific structure (for example, instructional text needs to be written chronologically).
- Use a sequencing exercise in the development strand of the lesson to explore the different ways of organising a non-chronological text. This may or may not include connectives as signposts: including them will encourage pupils to use them as clues to arrive at the original sequence; deleting them will encourage a wider discussion about the organisation of the ideas themselves. Both ways are useful, depending on which aspect of the objective is being taught.
- For some pupils, in particular those who are learning English as an additional language, it may be necessary to construct a writing frame relevant to the written task set, perhaps organised in such a way that a collaboratively devised plan is shown. In addition, include a list of relevant connectives from which pupils could choose.
- Devise a 'place mat' for some pupils to put under their books as they write, conveying useful information around the edges, that they will be able to see while writing. This could include: the key ideas from a topic or text from which they are constructing an argument; lists of relevant connectives; and an outline plan to aid structure. Different 'place mats' could contain differentiated help according to need.
- Use guided writing sessions where pupils work collaboratively to write the introduction or conclusion to another pupil's work. This would show how arguments had been made within the piece and could, where appropriate, lead to re-drafting of the main text.
- Use the plenary to highlight examples of effective introductions or conclusions: pupils could present their work with annotations, or the class could do this together.

To assess this objective

Scrutinize a piece of argument writing, focusing on the use of connectives which signpost the argument and the logical structure to the paragraphs, both internally and as part of the whole text. Pupils could be involved in the initial analysis of their own/each other's writing by requiring them to underline topic sentences, to highlight link words and phrases, to summarise the main points in each paragraph or to create a plan for the argument from the final piece.

Sample task
Pupils argue a case for or against a controversial topic, developing ideas using speaking and listening activities so that the content is fully explored and rehearsed prior to organising the ideas into a piece of writing. Pupils are explicitly taught paragraphing structures and a variety of causal/ contrasting connectives as starter activities. Through shared reading and modelling writing they are taught specifically how to organise their ideas logically and to express them clearly.

Performance indicators
Always sometimes rarely
- Can preview the argument in an opening statement.
- Can build up arguments in the form of a point plus explanation, example.
- Can organise points into a logical order.
- Can use a variety of causal/contrasting connectives to link ideas clearly within sentences.
- Can use a variety of causal/contrasting conjunctions to link ideas across paragraphs.
- Can sustain use of verb tense.
- Can summarise arguments in concluding statement.

Example script
'Welcome my friends we will gather today to talk about the problems we have with this school. Lend me your ears and listen carefully to what I have to say. I know that all of you individuals are going through hell but don't worry, I am here to save you.

First of all lets talk about the teachers, they are spies, they follow us where ever we go. Their eyes would be on you all the time, they don't blink until we go to the toilets. The teachers are omnipotent they could strike at any time, they are like grenades that could blow up at any moment. The teachers in this school are ten times bigger than we are by volume and three times heavier than we are by weight. They have large feet for treading on us and large hands for wrapping round our unwary necks.

But don't worry my friends, not all of the teachers here are bad. The goody two-shoes are kind and generous, never cross at us, join in our games, laugh at our jokes, always sing and even write encouraging reports even though we have done the worst term's work ever. They make me sick, at least the evil, dreadful, mean teachers don't want us to like them.

This school has to be the worst school in Britain that is why we have to change it immediately. We will go to the Headteacher's office and demand change. We won't leave until it happens. Then we will get what we came for: a good education!'

Commentary
The pupil is able to use words and phrases which signpost the logical build up of an argument, for example 'First of all … ', 'but don't worry my friends … ' and 'at least the … '. However, he does not use phrases which show that he is giving examples, the examples are listed and are linked by content rather than by connectives. He also does not explain his points using connectives of cause and effect.

In terms of the whole text, he sustains an argument about the problems with the school, as he says he will in his opening paragraph. Although the main

ideas he explores are about the teachers, in the full text he does add a few additional points, one about uniforms and one about the toilets. The conclusion relates back to the introduction, showing that he is still writing about a school with problems and suggesting that the points he has made add up to a picture of the 'worst school in Britain'. His concluding sentence is a powerful one, 'Then we will get what we came for: a good education!' but while this links implicitly to some of the points he has made, it is not the obvious culmination of his argument.

He has partly met this objective but he needs to develop a closer relationship between the introduction, the main points and his conclusion, being taught about repetition and referencing to support the reader to follow the logic. He also needs to be taught phrases to indicate that examples are being used, how to introduce explanations of those examples and a wider variety of causal and contrasting connectives (*as a result, despite, whereas, although* ...).

Wr16 Balanced analysis

Weigh different viewpoints and present a balanced analysis of an event or issue, e.g. an environmental issue or historical investigation.

About this objective

This objective moves pupils towards the more impersonal 'academic' writing of GCSE subjects and exams, building on the Year 7 writing objectives, Wr15 and Wr18. It moves beyond simply expressing a personal viewpoint and differs from Wr14, as it demands the ability to be balanced and recognise and evaluate others' points of view. It presents obvious opportunities for links with teaching speaking and listening, in particular objectives 3 and 4. This objective is also relevant to other subject areas.

What to teach

- How to plan for balanced coverage of different viewpoints. This involves seeking arguments and counter-arguments, and organising the different points logically in paragraphs, e.g. *for* and *against* and how personal opinions might be offered in the conclusion.
- How viewpoints should be explained, supported by evidence and then evaluated. Pupils need to be taught to summarise in their own words, refer directly to a viewpoint, if appropriate, and how to analyse in a balanced way offering support for the view and possible opposition to it.
- To select relevant facts to support an argument. This could involve using inference and deduction, and recognising bias.
- To use linguistic features to indicate balance, and weigh up viewpoints, for example, connectives to compare and contrast should be used: e.g. *also, similarly, in the same way, whereas, however, on the one hand ... on the other hand.*
- The use of the passive voice, leaving the viewpoint impersonal rather than attributing it to a particular individual: e.g. *it is thought that; it could be argued that.*
- That formal language will need to be used; and that Standard English will be used for convincing authority.
- To identify the different sides of an argument and to balance their analysis accordingly. Pupils will need reminding that paragraphs should begin with a topic sentence and then develop the point logically, introducing several pieces of evidence.
- That the language of analysis and opinion is likely to be speculative and tentative e.g. *it is thought by some that ...; it could be said that ...; perhaps; it is possible that ...; supposedly.*

Teaching approaches

- Pupils sort viewpoints (given on cards, or from a list they have brainstormed – perhaps in role) into 'for' and 'against' categories. They then practise adding connectives to compare and contrast the views. This could be done as a class, as a starter activity, or as prior independent work.
- As a starter activity, ask pupils to match 'supporting evidence' cards to 'key points' cards. These could then be used to support their independent writing.
- Pairs/groups of pupils could be given a set of 'information' and 'viewpoint' cards to organise into a 'balanced analysis'. Some of these cards could present key points, and others, which are not so important: the task would be to select and connect the ideas appropriately.
- As a class, agree the conventions for writing a balanced analysis; display them and use them as criteria for further work.
- Share a completed response, and invite pupils to identify the language conventions used; then model articulating the *effect* of these conventions.
- Model identifying views (for and against) in an example text, and highlight

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the connectives linking the ideas. Share with the class, *how* you decide whether it achieves an appropriate balance.

- Model how to present different viewpoints in a balanced way: explain the opinion, support with evidence and provide analytical comment.
- In different roles, pupils generate a range of viewpoints on an issue. Model ways in which pupils might express these in writing: e.g. *using connectives; passive voice*.
- In a guided group, share the writing of part of a response, with pupils drafting some sentences individually, or in pairs, before considering them as a group. White boards could be used to capture ideas and encourage experimentation.
- Guide pupils writing individual responses. Prompt them to add appropriate supporting evidence, use their own words to summarise viewpoints and use connectives to compare and contrast. Individual pupils could then share their drafts with the group, identifying the key features of the responses.
- For some pupils (for example those who are learning English as an additional language), it might be appropriate to support pupils' early attempts with a writing frame, giving sentence starters to structure the response and prompt the discussion of different viewpoints.
- Pupils identify viewpoints, select evidence and plan a balanced analysis of an event (e.g. *historical event; natural disaster; local sporting event*) or an issue (e.g. *whether there should be a school uniform or a topic from humanities or science*). They could then use conventions and criteria, agreed by the class, to draft their response.
- Set up opportunities for peer evaluation using the criteria/conventions agreed by the class. (Carefully chosen response partners can be very effective).

To assess this objective

Analyse a substantial piece of independent, balanced, analytical writing. Focus in particular on paragraph structure and linking phrases, as well as the overall structure and balance of the text. Pupils need to develop the relevant skills through use of modellling the teaching writing sequence and shared and guided writing. Prior to writing the essay, the pupils would have selected and sorted relevant information, made plans from their notes and have been taught linguistic structures relevant to the task.

Sample task

At the end of a unit studying the novel, *Holes*, pupils explore one of the themes. First they discuss the issue, then they write a balanced analysis responding to the question, 'What should prison be for – to punish or rehabilitate?' Audience: fellow pupils, purpose: to present/explore both points of view so audience understands arguments for and against, form: newspaper editorial (for school magazine). A prompt sheet of useful connectives, modal verbs and clever sentence starters was used to support pupils' writing.

Performance indicators

Always sometimes rarely

- Can select relevant examples, facts and ideas to support the different viewpoints.
- Can use modal verbs to express speculation (e.g. *can, should, might, would, may*).
- Can use connectives to show comparison/contrast (e.g. *however, on the one hand*).
- Can use connectives to show cause and effect (*as a result, therefore*).
- Can use impersonal phrases to signal different viewpoints (e.g. *It could be argued*).

- Can support main point with example/evidence, explanation in paragraphs.
- Can set out the main issue in an opening paragraph.
- Can organise paragraphs in a logical order.
- Can write a concluding statement that reflects the points in the main body of writing.

Example script

'Some people think that prisons should be places where criminals are sent to punish them for doing wrong but other people think that criminals should be educated so that they don't just come out of prison and commit more crimes. To understand these different points of view and decide for ourselves, we need to look more closely at both arguments.

Some people argue that prisoners have a soft time. They are allowed to watch TV, use the gym and do other leisure activities. Why should they have it so easy when they have broken the law? Many innocent people who obey the law can't afford to do these things, so why should criminals have such privileges? It's hardly fair.

Also, most people have to work to earn their money whereas prisoners don't have to. They have an easy life. This might make some people think that it's worth taking a risk and breaking the law because prison is not such a terrible place to be. Some might even think that they are better off in prison, for example, if they don't have a job. And therefore prison will not be a deterrent. Prison should be tough, otherwise some people will still commit crimes.

On the other hand, if prison life is really hard and prisoners are punished too severely they might become more hardened. They could get angry if they are locked up on their own all day long with nothing to do. And then it is likely they will offend again when they get out. Some younger prisoners might even learn worse crimes from mixing with older prisoners. In this case prison also will not work. It could be like a school where you learn to be a criminal.

People who argue for rehabilitation say that many people in prison are not educated and haven't got the qualifications to get a job. So if they learn some skills or study in prison they might get a job when they get out and stop committing crimes.

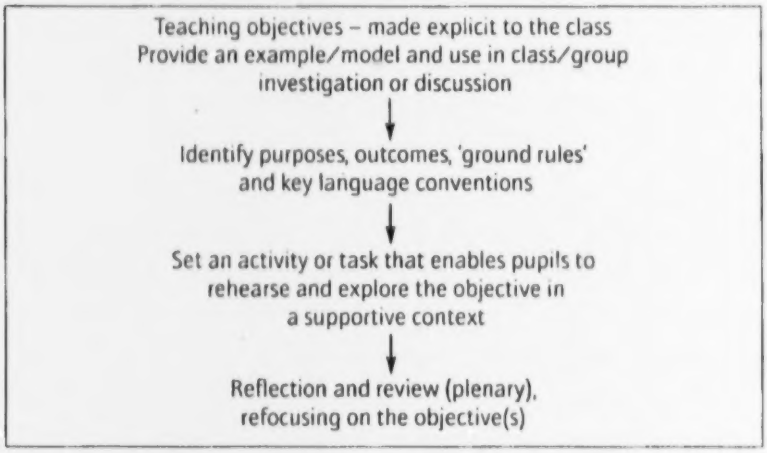
Altogether I think the arguments for rehabilitating prisoners are stronger than for punishing them. If they can get a job they are less likely to commit crimes.'

Commentary

This pupil has written a balanced analysis, giving equal weight to each viewpoint, although finally favouring one view in her conclusion. The writing has a clear structure: an opening paragraph setting out the main issue, paragraphs organised in a clear logical order and concluding statement that reflects on the main body. Paragraphs have a clear point supported by elaboration. A variety of modal verbs are used to express possibility. Connectives are used accurately to express contrast (*whereas*) and effect (*therefore*). The pupil has clearly met the objective. Next steps for the pupil could be to use more impersonal phrases/abstract nouns in this type of writing.

Teaching speaking and listening objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for speaking and listening in Key Stage 3. Teaching with the speaking and listening objectives either involves linking them in with other objectives from the *Framework*, or setting up specific sequences of work on speaking and listening designed to teach clusters of objectives. A typical teaching sequence will look like this:


Teaching objectives – made explicit to the class
Provide an example/model and use in class/group investigation or discussion
Identify purposes, outcomes, 'ground rules' and key language conventions
Set an activity or task that enables pupils to rehearse and explore the objective in a supportive context
Reflection and review (plenary), refocusing on the objective(s)

Examples/models

One of the practical difficulties in teaching speaking and listening is gaining access to good models to enable investigation, analysis and reflection. In some cases, this may involve using examples on audio and videotape. On other occasions the teacher will need to model or demonstrate what is expected.

Identifying 'ground rules' and language conventions

Because spoken language is ephemeral, key ingredients in teaching it are to engage pupils in preliminary discussions about the purposes, outcomes and approaches they will need to adopt, and to pick out some key criteria for success.

The section in the following pages entitled 'What to Teach' focuses specifically on features of language typical of different purposes for speaking and what pupils need to know and do as listeners when listening for different purposes. Pupils need to draw these out after they have analysed and investigated models and examples, but teachers may need to draw explicit attention to key features, especially as looking this closely at the language and structure of interactive talk may be a new challenge for pupils at Key Stage 3.

Activities and tasks

Teachers should plan tasks and activities that will focus pupils' attention on the objective and will prompt and provoke successful usage. Close attention will need to be given to:

- **groupings:** size; composition;
- **tasks:** group outcomes (spoken as well as written); clear time constraints; that promote different kinds of speaking and listening;
- **classroom layout and organisation:** to enable a move from whole-class to pair/group talk and back again; to enable groups to form and re-form, or for pupils to move from group to group;

- **feedback:** setting different aspects of a task to different groups to avoid repetition; using 'envoys' to take a group's ideas to a new group, determining the spokesperson at the outset; managing it centrally if there are messages everyone must get in the same way.

Encouraging reflection and review

- Teach pupils specific terminology such as: *turn-taking; contribution; anecdote; spokesperson; appropriateness; non-standard; monologues; dialogue; tone; emphasis; ambiguity; intention; sub-text; pace; eye-contact; body language.*
- Introduce talk logs or journals. Encourage pupils to note down successful contributions, and areas for improvement.
- Discuss and agree in advance specific criteria for success, and use to assist self-evaluation.
- Use pupil observers to stand back and observe others and then to feedback at a plenary session.
- Build in quick pair/group discussion as a matter of routine at the end of an oral activity.

Drama techniques

- **Freeze-frame**
  Pupils select a key moment and create a still picture to recreate it. Use for reflection by other groups, or to lead into thought-tapping.
- **Thought-tapping**
  Pupils speak aloud private thoughts and reactions in role. The teacher freezes an improvisation or scripted piece, and activates an individual's thoughts by tapping them lightly on the shoulder.
- **Mime**
  Pupils show a key moment or interpret it without words, using exaggerated gesture and facial expression.
- **Hot-seating**
  One person takes on the role of a character from a book or from real life/history, etc; others plan and ask questions and the pupil responds in role.
- **Role on the wall**
  Draw an outline of a character on a large sheet of paper. With either improvised or scripted drama, ask pupils to build up a picture of the character by writing key words and phrases inside the outline. The teaching focus is on justifying the words that are written by reference to the text being studied or situation explored.
- **Transporting a character**
  In groups pupils take a character and transport them to a different place/time zone, or to interact with a different set of characters. The aim is to preserve the key features of the role. For example, transporting a character into a chat show, or on trial.
- **Alter ego**
  Groups offer advice to another character at a critical moment in his/her life.
- **Forum theatre**
  One group acts out a scene in front of others surrounding them in a circle. Watchers are able to stop the action and make suggestions for improvement, possibly by demonstration, before action proceeds.

Resources

- Teaching speaking and listening in KS1 and 2, QCA/99/391
- Year 7 Speaking and Listening Bank, DfEE 0141/2001
- English Department training file 2001, DfEE 0234/2001
- Literacy across the curriculum training file, DfEE 0235/2001

SL1 Evaluate own speaking

Reflect on the development of their abilities as speakers in a range of different contexts and identify areas for improvement

About this objective

Overall speaking and listening activities in Y8 will be increasingly challenging in terms of context and content. Y7 speaking and listening objectives require pupils to use a range of basic oral genres; by Y8 pupils are expected to be conscious of their own competencies as speakers and to identify ways of improving or building on these in oral work. A routine of self and peer review needs to be built into speaking and listening work, focussing on the specific criteria for the task. Most pupils will need models and guidelines, including sentence starters, to help them structure their initial reflections. They should then move towards independent self-assessment.

What to teach

- How to make evaluative comments using appropriate modifiers e.g. *'I think I'm quite/extremely/occasionally/fairly good at ....'*
- How to cite evidence to support views e.g. *'In the euthanasia debate, I showed I could ....'*
- How to qualify specific points using connectives like 'but' or 'although' e.g. *'I'm quite confident in small groups but I need to ....'*
- How to indicate movement from point to point e.g. *'Another thing I'm good at is ....'*
- How to make comparisons of ability in different contexts and over time by using appropriate connecting phrases such as: *'On the other hand, in small groups I am ...', 'But when I'm ....' 'Since the beginning of the year ...' and 'Compared with Year 7, I ....'*
- How to be precise and specific *e.g. 'I need to make more points in whole class discussions'* and identify **how** oral work could be improved *e.g. 'I need to give examples from the text to support the point I am making.'*
- How to summarise skills, and to give a concise evaluation of overall strengths and weaknesses *e.g. 'Overall, I feel I ....'*

Teaching approaches

- Ensure pupils understand the purpose of reflecting on their speaking skills and what use you and they are going to make of it. Make it clear it that the process will help them make better all round progress in English and other subjects. The most productive times for pupils to reflect on and write about their own development is at the beginning or end of a unit of work, term or school year.
- Specify the contexts for the class to focus on. Different groupings could be used as headings to organise pupil reflection: whole class, group, pair and individual oral work. Alternatively, pupils could be encouraged to reflect on how well they have worked on different objectives from the *Framework* e.g. Year 8 Speaking and Listening: 2, 3 and 4. Keep to a manageable number of contexts!
- Provide pupils with clear criteria for what would constitute good work in any specific context. If they are reflecting on their development in making formal presentations, for example, they could be provided with the following prompts: volume, clarity, tone, use of Standard English, use of rhetorical devices, organisation. These could be discussed, agreed with the class first and recorded for reference.
- Remind pupils about recent oral work and encourage them to refer to any relevant evidence or records. Make use of pair discussion and talk to individual pupils about their progress. Ask pupils to note initial comments about their progress and next steps, perhaps diagrammatically.

- You may wish to target specific pupils who you feel will find self-evaluation challenging. Be specific in these 1:1 conversations and encourage pupils to note key points.
- Ask pupils to reflect on each other's oral work in pairs. Establish ground rules for these discussions; for example, 'identify one strength and one point to improve'. Pupils should be encouraged to support their comments with examples and evidence. Model asking focused questions *e.g. 'Do you think I say enough in whole class discussions?'* and follow-up questions to gain elaboration *e.g. 'So how do you think I could ...?'* and support with a speaking frame.
- For pupil reflection to have lasting value, a **written** record should be produced by the pupil and agreed by the teacher. This means progress can be monitored more easily. A common departmental form could be used or individual teachers may prefer to devise one which is suitable for a specific class. Provide simple, clear questions about pupil development in different kinds of oral work and a section where pupils can record itemised aspects for further improvement.
- Model the thinking and writing process in reflective writing using the whiteboard or overhead projector so that they develop a good grasp of what to do. You may wish to write about yourself as a speaker or focus on a named or unnamed member of the class! Keep in mind the features mentioned in the What to Teach section above. Move towards shared writing, taking suggestions from the class, then provide a scaffold for a short burst of independent work.
- Provide pupils with a speaking and listening journal. This should be used for occasional brief comments by pupils about oral work and be referred to when more formal evaluations are made.
- Provide the class with feedback on the quality of their evaluative work. Make sure the class is clear on how they can improve the aspects of their speaking work they have identified. Refer back to individual improvement targets on a regular basis and provide guidance and encouragement to individual pupils. Address common areas for improvement with the whole class.

To assess this objective

- A routine of self and peer review needs to be built into speaking and listening work, focussing on the specific criteria for the task. Most pupils will need models and guidelines, including sentence starters, to help them to structure their initial reflections. They should then move towards independent self-assessment.
- Pupils keep a record of their self-assessments which can be reviewed by the teacher over the course of an academic year.
- For major speaking and listening outcomes, teacher comments can also be added to the self-assessments.

Sample task

Pupils give a formal speech to the class about life in their school, persuading their fellow pupils of the need for change. Afterwards they assess their own speeches, looking at what went well and how they could improve next time.

Performance indicators
Always sometimes rarely

- Can comment on the areas below giving clear evidence from own performance.
- Can use modifiers e.g. *extremely well, fairly clearly, occasionally* to evaluate precisely.
- Can give clear reasoning/describe effectiveness using causal linking words/phrases.
- Can give a concise evaluation of strengths.
- Can give an accurate evaluation of weaknesses.
- Shows a clear understanding of the demands in speaking for different spoken 'texts'.
- Can identify the most important areas for development and improvements made.

Pupil Prompt Sheet
Clarity: meaning understood by audience, unambiguous, clearly explained
Audience: addressed audience appropriately, understood needs
Purpose: made clear to audience
Style: vocabulary, sentence structure, appropriate to audience/ purpose
Structure: clear beginning, development, conclusion
Formality: formal/ informal/ Standard English chosen according to audience/ purpose
Expression: tone of voice, pace altered to engage audience/ enhance what being said
Sustained: spoke at length, kept up style
Body language: gesture, eye contact, facial expression used appropriately
Use of ICT: use of OHP, visuals to support speech, comments integrated well
Next steps:

Example script

'I made eye contact with the audience. I looked around the whole classroom. I was a bit nervous and was trembling. I spoke loudly and was quite clear. I spoke using help from some notes on my cards. I memorised most of my speech but the notes were there to remind me what to say. I was a bit confident and wanted to get it over with. I made my audience laugh a couple of times and I showed what I thought of the school blazer by tossing it onto the floor. I changed my voice a few times when saying the speech and I used some devices such as repetition and exaggeration. I had a clear beginning, middle and end. I practised the speech a lot of times before I actually said it to a few people, so I think I was well-prepared.

Next time I would try to develop my points more, using some more examples to make people laugh and I would use rhetorical questions to start or end some of my points.'

Commentary

This pupil has recognised what he did well and is able to comment on body language, preparation, content and linguistic devices. He is less able to link his comments to fully **evaluate** the effects of his performance and to make comparisons over time. He needs to work on understanding and articulating ways in which he could improve his oral work: **What did you do? What effect did it have on the audience? Was this successful/ How could it be improved?**

Further examples of his self-assessment of different kinds of oral work would need to be looked at to be able to say he had definitely achieved this objective.

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SL7 Listen for a specific purpose

Listen for a specific purpose, paying sustained attention and selecting for comment or question that which is relevant to the agreed focus.

About this objective

This objective requires pupils to listen with a purpose, selecting relevant information. By Year 9, pupils are being asked to listen for implied meaning. In Year 8 they are expected to listen for a detailed understanding of content and to focus on specific areas for comment. Focused, sustained listening is a skill that many pupils need to develop. The objective could be a good cross-curricular focus, requiring pupils to develop listening skills in a range of contexts, using common techniques. It links closely with note-making skills and the ability to retain or record relevant information. Note-making grids can support pupils by providing more detailed prompts for those who need them.

What to teach

- How we listen in different ways for different purposes. When listening to the football results on the car radio we may be very focused: waiting for a mention of a particular team's results. Listening to friends talking about what they did at the weekend will be different: picking up the general drift of what several people did. Pupils also need to know that in school lessons they will need to listen in different ways for different purposes, e.g. listening out for specific information; for example, noting the use of sound effects in a series of radio advertisements in a media unit; listening carefully in order to carry out a follow-up task; for example, writing an informative leaflet about how language has changed over time after watching a television programme.
- How to spot the clues that will indicate relevant information is about to be provided which they need to record. A television programme, for example, may be divided into sub-sections with helpful captions. A formal radio news programme may have a pause between each news item. A well-prepared speaker in a debate may signal movement from point to point with phrases like *Another argument for banning school uniforms is* ....
- How to listen out for and select relevant information, making use of key words and phrases.
- How to use note-making skills to record key points quickly and efficiently, for example:
  - use bullet points or leave a space between points;
  - use abbreviations;
  - note key words and phrases;
  - underline important points;
  - use diagrams and flow charts.
- How to comment on or question the material they are listening to.

Teaching approaches

- Ask pupils to list what they have listened to over the last 24 hours. For each item, they should add information about their purpose for listening, the context, how they listened and what would have happened if they had not listened well. Use a table to record key points:

Item	Purpose	Context	How	If I had not listened well
1. History homework	Needed to know exactly what I had to do and date for completion	Classroom. Ms. Franks told whole class at end of lesson	I concentrated very closely	I'd get a detention if I hadn't covered each of the three questions
2. New Nuclear Dog CD				
3. Chat with Mum about our days at school /work				

Take feedback, discuss and draw out key points about how listening varies, and the importance of good listening.

- Before an important listening task, ensure that the class knows exactly what they should be focusing on, what they should be doing while listening and what they will do with the information afterwards. Note the task on the white board, an OHT or task sheet.
- When possible, provide pupils with a preview of how the material is structured. For example, if the class is about to watch the video of an important scene from *A Midsummer Night's Dream*, note on the white board or task sheet the different sections of the scene, for example:
  - Theseus and courtiers discuss the play;
  - the 'mechanicals' perform 'Pyramus and Thisbe';
  - the courtiers reflect on the performance;
  - the performance is concluded;
  - Puck returns to speak the epilogue.

  The same could be done for a pupil or teacher presentation (if it follows a particular pattern) or the sustained reading of a ballad, short story or chapter from a novel.
- Be explicit about specific sentence and word level features that will help pupils monitor the different stages of a talk, reading or television programme and help them to identify relevant material. Give pairs two minutes to note likely words and phrases, take feedback and note the most helpful on the white board. Leave them there during the listening.
- Revise note-making skills such as the use of abbreviation by modelling important skills on the white board or an OHT. For example, ask a pupil to explain what happened in last night's episode of *East Enders* and note key points. Talk about the decisions you are making and the techniques you are using as you go. Alternatively, do the same with a three minute local radio news bulletin – prepare some notes in advance!
- Show pupils examples of different types of notes such as pyramiding, tree diagrams and timelines. Ask pupils to identify when each would be useful. Demonstrate their use, ask pupils to use different techniques, look at some pupil examples on an OHT, and give feedback on how to note more effectively.

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- During listening, stop the programme, reading or talk and ask for oral comments and questions. Give a couple of minutes for pair talk and noting of points, then take comments. This will help you monitor understanding and allow pupils to give their views or seek clarification. Do the same at the end.
- Encourage explicit pupil comment or questioning by providing a grid, e.g.

Key point made in article	What I think

Key point in programme	Questions

Key point in debate	Fact or opinion? Why?

What is happening in scene	How I would direct it

To focus pupils' attention on thinking, reflecting and questioning, consider providing the key points in the left-hand column and focusing pupils on their comments in the right-hand one.

To assess this objective

Pupils could be asked to listen to live speakers (e.g. peers, guests), audio or video tapes. They should listen to a range of different types of spoken language for different purposes. e.g. interviews, chat-shows, documentaries, talks by experts, technical explanations, extracts from plays, sports commentaries, school television programmes. They could be asked to listen for gist, factual information, implied meanings, particular language structures, speaker's tone of voice and speech devices, key arguments, etc.

To assess listening for a specific purpose, pupils could listen and respond, for example by numbering/ticking a prompt sheet; ordering cards; marking true/false sheets or selecting a visual representation.

Pupils' notes from a listening activity could be used to assess the selection of relevant information. Self and peer assessment could follow a group or paired activity, using the information selected for the agreed focus, with pupils identifying the relevant information they managed to pick out and the ways in which they used it.

Oral discussion/feedback/teacher prompting with small groups could be used to assess the ability to comment on/question selected information.

Sample task

As part of a non-fiction unit, pupils listen to a recording of three short technical explanations. On the first listening they try to guess what is being explained, listening for key technical language. On the second listening they make notes. A list of the technical verbs used can be provided for weaker

pupils to order. After listening, pupils work in pairs to reconstruct one explanation. They make a note of personal comments/questions they have about the explanations. Pairs read reconstructions to class. Pupils use the 'can' statements to self/peer evaluate and set personal targets. As a follow-up activity, pupils write short technical explanations of their own for the class to listen to and guess.

Performance indicators
Always sometimes rarely

- Can listen for and understand gist of what is heard.
- Can use linguistic prompts to select information.
- Can listen for and recognise/order specific information.
- Can listen for and select relevant information to purpose.
- Can make economical notes of key points while listening, using an appropriate recording format.
- Can formulate own questions in response to selected information.
- Can comment on selected information, giving opinions, counter-arguments.

Example script (one task only shown)
First listening
Food, pastry, kitchen utensils
Second listening
Heavy solid shiny metal machine. Don't wash it. Used frequently. Dough needed to use it. Put in fridge. Chop into small pieces. Twist handle to operate. Turns into flat spaghetti.
Paired work: reconstruction

1. *A very heavy solid shiny metal machine. You don't need to wash it. It is used frequently. After use it can be stored straight away without washing.*
2. *It needs dough to work. This is made using eggs, flour and milk. The machine is used to shred dough into flat, small pieces.*
3. *After making the dough it is put into the fridge to cool.*
4. *When cooled it is chopped into small pieces so it can go into the machine easier.*

Comments/questions
The language is impersonal – who is doing the action is not important. Precise verbs are used and technical nouns. Also adjectives that tell you information. I don't understand how you make different kinds of pasta, e.g. spaghetti, lasagne – is it a different slot? It wasn't clear. They should have made this clearer.

Commentary

This pupil had difficulty understanding the gist of the explanation precisely ('Making Pasta') on the first listening, although he was in the right general area (food-making). On the second listening he shows he can select relevant information and make notes of key points while listening. There is a minor inaccuracy – milk was not an ingredient for pasta. In the paired reconstruction it is evident that the pupil can listen for and understand the explanation in detail. He is able to use his own words, '*shred*' was not in the original explanation. And he is able to use typical conventions of explanations, such as passive voice, '*This is made using eggs* ....' He has shown he can comment on and question selected information. In his commentary he shows an understanding of the conventions of spoken explanation and the ability to generalise from the example. He can also evaluate the clarity of the original explanation.

The evidence suggests that the pupil has achieved this objective. However, he would benefit from more opportunities to listen for key information using different types of spoken text.

SL10 Hypothesis and speculation

Use talk to question, hypothesise, speculate, evaluate, to solve problems and develop thinking about complex issues and ideas.

About this objective

This objective develops the use of talk as a tool for developing thinking. It needs to be taught in a range of contexts and lends itself additionally to cross-curricular work. Teacher modelling or other examples of this use of talk support pupils to understand how the process works. Pupils need both specific support with linguistic structures for hypothesis and speculation and help with managing their contributions to group work, linking this objective closely with the other group discussion and interaction objectives in Year 8.

What to teach

Questioning

- How to use questions to open up a discussion, such as: *What about …?* (offering a suggestion). *So what do you think, Sam?* (drawing in someone else).
- How to use questions to probe/challenge: *And what about …? What if …? Do you agree, irrespective of …? So why do you think that …? After what Sara has just said, do you still believe …? Do you really feel that …? What about the opposing view that …?*

Hypothesis and speculation

- How to use talk in a tentative way. Explore use of:
  - adverbials: *Probably …, Possibly …, Maybe …, Perhaps …, Presumably …*
  - modal verbs (*can, may, might, should, will*): *It may be …, Should we …? Could we …?*
  - other tentative/speculative verbs: *I think …, This suggests …, I wonder …, I guess …, I suppose …, I doubt …*
  - questions: *What if …? What about …?*

Evaluation

- How to offer statements of opinion, judgement, likes and dislikes: *In my opinion …, It seems …, I think …, I prefer …, I would rather …*
- How to use:
  - comparative/contrasting connectives: *compared with, similarly, likewise, alternatively, whereas, on the other hand, despite*
  - causal connectives: *because, therefore, so, in that case, still, even though, as a result, consequently*
  - adjectives (including comparative and superlative forms): *better, best, more than, most*
  - verbs to indicate value judgements: *prefer, would rather, like/dislike*

Solving problems and thinking about complex issues and ideas

- How to use the language of co-operation and negotiation: *Should we …? Would it be a good idea if …? I propose that…*
- How using absolutes, such as *never* or *always*, can close down opportunities for negotiation and compromise.
- How to use summative comments to offer a solution: *Well, I think we should …, What about if we …, Therefore, Consequently, As a compromise,*
- How to express multifaceted, or more complex, views; *I don't like it, but I can understand why … or Although I wouldn't, I can see why some people would…*
- How to choose vocabulary and exploit nuances of words/shades of meaning, e.g. *cruel but necessary, horrific, inhumane, indifferent, uncaring*
- How to echo other's ideas in giving a response, e.g. *So you think that …; Does that mean …?*
- How to develop others' ideas: *Yes, we could …; What about if we then …?*
- The effect of affirming or positive body language to encourage discussion: nodding; eye contact (but not solidly staring at someone); seating position

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(for example, leaning forward slightly, with 'open' body, body turned towards the speaker); arms should not be crossed; voices level.
- The value of verbal 'fillers', such as 'mmm', 'yes', while nodding to keep the discussion going.

Teaching approaches

- Generate ground rules to encourage speculative talk. Ask pupils to generate sentence stems for different aspects, such as language of co-operation: *I hear what you are saying; I agree under some circumstances; Yes, it does depend on ...; That's a good idea – it's something I hadn't thought of.* Place these, and other word banks or sentence stems generated, on display.
- Initiate exploratory or hypothetical talk yourself by using tentative language, rather than by asking questions. Begin a discussion by wondering out loud, or offering a hypothetical statement of your own. Pupils will tend to emulate.
- Explore examples of complex issues or ideas with a range of possible solutions, preferably using stimulus materials such as a class text, a video extract, or newspaper articles. Although pupils may have a preferred option, this does not necessarily mean it is the 'right' option or the best option. Choices will depend on a range of factors such as circumstance, values, motivation, previous experience, background knowledge and understanding; there is a range of valid responses. You could model this process, adopting different roles, with different viewpoints.
- Watch a television programme that has panellists exemplifying speculating, hypothesising or problem solving, such as *Time Team, News Night* or *Survivor*. Alternatively, listen to radio programmes such as Radio 4's *Today* programme. Discuss features of language used and note the process by which participants worked towards a solution. Jot features down to form a checklist to use for investigative work.
- Divide pupils into groups to discuss a problem. Allocate specific roles to group members, including a facilitator (to ensure that everyone is involved, to open up the discussion, and to move the group towards negotiation/compromise) and a recorder/observer. Discuss observations.
- To develop speculation and divergent thinking, pupils work in groups of six and complete a de Bono 'thinking hat' activity. The group is given a situation, such as being stuck in a traffic jam, and each member of the group needs to respond to that situation in a manner appropriate to the colour of the hat they are passed. The colours of the hats, and attitudes they represent are: white – neutral and objective; red – anger; black – cautious and careful; yellow – positive and optimistic; green – creative, environmentally aware; blue – cool, controlled. Once the groups have warmed up, make their situation more challenging, and encourage them to try to sustain their role for a few minutes.
- Give pupils a series of statements representing a range of viewpoints. Ask them to place these statements along a continuum, indicating changing perceptions. Next, ask pupils to generate evidence that may have been used to shift the person's attitude.
- As pupils to work collaboratively to produce 'mind maps' in response to questions such as: *Could there be life on another planet in the galaxy? Should man be able to create human beings? Should couples be allowed to produce 'designer babies'?* Use these for groups to feed back to other groups (as envoys) or to the class.
- Create a mystery character through a collation of artefacts, such as part of a newspaper report, a marriage certificate, a medal, some medicine, a torn photograph and a cryptic postcard. Pupils discuss what sort of person they may have belonged to and speculate about reasons for this person's disappearance.

To assess this objective

A range of opportunities requiring pupils to practise these skills will be needed to assess this objective fully, especially as all of the skills may not be used in one activity. A routine of self and peer assessment can usefully be used to encourage reflection on the development of the skills. Teacher observations and tick sheets for specific aspects of this objective should also be used.

Sample task

As a preparation for reading 'The Speckled Band' by Sherlock Holmes, pupils are presented with a 'murder mystery' – a set of factual information about the murder, including some red herrings. In small groups, pupils discuss and agree which information is relevant/irrelevant to solving the murder and speculate as to what happened and who the murderer is. They need to agree the most likely hypothesis and then report back their ideas to the class, explaining their reasoning and why certain ideas were rejected.

Performance indicators

Always sometimes rarely

- Can ask pertinent questions for a variety of purposes, e.g. *open discussion, probe, challenge, extend*.
- Can use adverbials to express probability, e.g. *probably, maybe, possibly, perhaps*.
- Can use modal verbs of possibility or prediction, e.g. *can, may, might, should, will, couldn't*.
- Can use mental verbs to speculate and offer opinion, e.g. *I think, I suppose, it seems*.
- Can use comparative connectives, e.g. *similarly, whereas*.
- Can use causal conjunctions to explain reasoning, e.g. *consequently, therefore, because, as a result of ....*
- Can respond to and build on ideas of peers, e.g. *I agree with you because ....*
- Can evaluate the relevance/reliability, etc. of information, ideas or hypotheses citing evidence.
- Can take a leading role and shape discussion/sum up main points, e.g. *so we agree that, what we need to do now is ....*
- Can cooperate and negotiate, e.g. *should we ... how about ....*
- Can offer own view on complex ideas.
- Can use fillers and non-verbal cues to secure agreement and aid discussion.

Example script (extract)

A 'There were no marks on her body, so if someone killed her there'd have to be poison or drugs.'
B I think the one I've got and the one about Calcutta, India is not really relevant.'
C 'No.'
B 'So we'll leave that one out.'
A 'Why?'
C "Cos there was no marks, was there?'
A 'Oh.'

C 'It said he had a violent temper.'
A 'Also if the daughter gets married ... then ...'
C '... he'd lose ... his income.'
A '... yeah, if she died ...'
C '... so if he killed her he'd get more money.'
A ' So she was poisoned by the doctor ...'
B 'Yeah, 'cos there were no marks on the body.'

A 'She was found in a locked room.'
C He's probably got a key ...'
B '... or she could have been killed before she got locked in the room.'
C '... or he could have put poison in the food and the ventilator ain't important ...'
A 'What I think happened was that Julia was gonna get married and she would've taken some of the income, so ...'
C '... and he'd of lost like half his share ...'
B '... yeah, so the doctor ...'
A 'He's a doctor so he could of got hold of the drugs and everything...'

Focus on Pupil A: She uses modal verbs to discuss possibility (*'there'd have to be', 'she would've', he could of'*) and the mental verb *'I think'* to speculate. She uses the causal conjunction *'so'* to explain her reasoning. She shows she can respond and build on the ideas of her peers (*'Why?', 'Also ...', '... yeah', 'He's a doctor so ...'*). This pupil has shown she can use talk to hypothesise, speculate, solve a problem and develop her thinking. However, there is not enough evidence here to show she can ask pertinent questions and evaluate ideas/information.

The teacher could structure the feedback task so pupils were required to state the questions about the information which still puzzled them, and use the some of the adverbials – e.g. *probably, possibly, definitely, definitely not* to explain and evaluate some of their hypotheses. This might enable the pupil to demonstrate that she has met the other aspects of this objective

SL16 Collaborative presentations

Collaborate in, and evaluate, the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

About this objective

In Year 7 pupils develop a repertoire of drama techniques in role and explore situations. In Year 8 they are expected to use these techniques to deepen their development of characterisation and exploration of issues.
This objective requires pupils to apply what they have learned about character, relationships, and issues in drama through scripted and unscripted performances. Pupils will be required to work together collaboratively to present performances; they will also be required to develop their evaluative skills, giving evidence for their opinions that demonstrates their understanding of a range of drama techniques. Pupils will benefit from being able to see a variety of drama performances. The ethos in the classroom is vital in terms of creating an atmosphere of trust and enabling pupils to experiment in role.

What to teach

Collaborative language

- How to echo or provide positive affirmation of each others' responses: *Yes, why don't we …? That's a brilliant idea …; I agree; Yes, we could …; That's excellent – We could also ….*
- Sensitivity in responding to others: *I liked Mark's interpretation of character when …, but what about also …? I thought that part worked really well until …, so we need to work on that section some more.*

Evaluative language

- How to offer statements of opinion, judgement, likes and dislikes: *I think …, I enjoyed …, I would rather …, I preferred…*
- How to use:
  - comparative/ contrasting connectives: *compared with, similarly, likewise, alternatively, whereas, on the other hand, despite*
  - causal connectives: *because, therefore, so, in that case, still, even though, as a result, consequently*
  - adjectives (including comparative and superlative forms): *effective, good, convincing, humorous, enjoyable, pacy, better, best; more than, most*
  - verbs to indicate value judgements: *prefer, would rather, like/dislike*

Subject-specific vocabulary

character, presence, body language, movement, gesture, interaction, tension, dramatic pause, setting, atmosphere, symbolism, imagery, dramatic irony, voice projection (volume, pace, clarity, tone, expression), soliloquy, interpretation, pace, action, sight lines, spatial awareness

Teaching approaches

- Model the different stages involved in this process:

1. Initial discussion as a group identifies key points of a text to dramatise. Ideas may be tentative at this stage. Strategies for collaboration are important.
2. More detailed focus on character, relationships and issues. Discussion focuses on how to portray these aspects effectively.
3. Agreement of roles as pupils move into exploratory action. Strategies for co-operation and collaboration are again important, as is giving feedback sensitively and constructively. Do they need a director?
4. Rehearsal and polished performance of words/actions. This will require more focus on presentational/performance skills, again with sensitive and constructive feedback. Performances will need to establish the significance of the words and actions in illuminating a character, relationship or issue. Aspects to target include pace, actions/body language, voice projection, expression, sight lines and structure of the performance.
5. Evaluation of the groups' work, as well as individuals evaluating their contributions to the success of the group performance.

- Other useful models include professional and amateur performances on stage, and master classes from television, where a professional director looks at a performance critically, and then works with the actors to improve it.
- Teach/remind pupils of useful drama techniques to convey character, relationships and issues. For example, the use of mime or tableaux to highlight significant moments and secure actions appropriate to a mood, or thought-tracking to articulate a character's thoughts, and the possible tension between how they are feeling and what they are saying.
- Work with pupils to identify key/dramatic moments from texts to present:

If the focus is on *character*, look for:
- a scene where the character develops in some way;
- a scene which develops character through dialogue, action, interaction with others, and/or physical description;
- a scene where the character's viewpoint is conveyed, possibly through a soliloquy.

If the focus is on *relationships*, look for:
- a scene where there is significant dialogue or interaction between characters;
- a scene where the narrator or the characters themselves reflect upon their relationships;
- a sequence of incidents which illustrate a process of change involving more than one character.

If the focus is on an *issue*, look for:
- a scene where the issue is highlighted through action or dialogue;
- a scene where characters face a crisis with a particular issue;
- a scene where an issue is resolved.

- Explore the differences between scripted and unscripted performances. Discuss the significance of the words and the nature of the audience. Pupils suggest when it would be most appropriate to use each.
- Pupils perform spontaneous improvisation of one situation, and then follow this with a scripted performance. Discuss differences and evaluate the performances from an audience and an actor's viewpoint.

To assess this objective

Evidence of this objective needs to be collected over a longer period of time in lessons where dramatic performance is the main outcome. There are two aspects to this objective – collaboration and performance, and evaluation. Teacher and peer observation (e.g. with one member of the group taking the role of observer) could be used to assess the first part and self-assessment for

the second. Focus initially on evaluating the work of one or two groups in a lesson, so that the teacher assessment could be used as a model for the pupils. Pupils should also be given opportunities to evaluate the dramatic performances of others, including professional theatrical performances where possible.

Sample task

As part of a drama unit exploring the issue of homelessness, pupils collaborate to plan and improvise a number of scenes. They develop a character, show the character interacting with others, and the events which lead to their character becoming homeless. They use a variety of techniques to show the audience what the character is like and explore the character's feelings, as well as showing different attitudes towards homelessness through other characters. They evaluate the effectiveness of their performance afterwards.

Performance indicators

Always sometimes rarely

- Can work with others to develop a dramatic performance, making suggestions, contributing positively to the group dynamics.
- Can collaborate in the development of an improvised, unscripted scene.
- Can use a range of dramatic techniques to show character and relationships and issues.
- Can use the written conventions of a dramatic script.
- Can evaluate their own performances and those of others using appropriate criteria, commenting on what went well and what needs to be improved.
- Can evaluate performance in relation to intended audience.
- Can use appropriate technical terms when reviewing a dramatic performance.
- Can develop characters and show changes.
- Can comment on relationships between characters and relationships and issues in the drama.

Example script

Group work

I think our group worked really well together. Everyone listened to everyone's ideas and if we didn't like an idea then we made another suggestion, but politely. We didn't always agree but that was good because we had better ideas and we also had to really think about our ideas carefully. I made some good suggestions. For example that our main character, Katrina, came from a middle-class family so we could show that not just kids from poor families become homeless and that richer kids can have problems too.

Character

We used different drama techniques in our performance. One of the best was thought-tracking when Katrina comes to London and is really scared. (A) was Katrina and me and (C) stood on either side of her and spoke her feelings. We also changed our voices to show the different characters, for example Katrina's mum was posh but bossy, always telling her what to do and had a sharp voice. We used body language well. When I played Katrina with her mum I kept my body very stiff and turned away and wouldn't make eye contact to show I was angry but not confident enough to answer her back.

Homelessness

We used hot-seating when Katrina was on the streets, sitting on the floor and the groups acted being passers-by shouting comments about our opinions, for example 'Why don't you get yourself a job?' 'You're

scum!' to show the negative attitudes of many people. But we showed the other side because Katrina replied to each comment, saying things like, 'Do you know how hard it is to get a job?' and 'I'm a human being.' At the end we had different characters making comments about homelessness and then stopping to make a freeze-frame. I think that was a very powerful way to end.

What could be improved?

I think I need more practice to show how my characters are different by changing my body language, for example, the way I walk and use the space. I also need to project my voice more.

Commentary

This pupil shows evidence in this self-evaluation of being able to collaborate successfully with peers on developing an unscripted performance. She is able to comment on particular aspects of her own contribution to support the group and give an example. She shows understanding of a variety of dramatic techniques and is sometimes able to evaluate the effectiveness (*'I think it was a very powerful way to end'*) She can evaluate the performance of herself and her group using appropriate technical terms (*freeze-frame, hot-seating, voice projection*). She is able to identify targets for self-improvement. The evidence here would contribute towards showing that this pupil has achieved the objective. The teacher's observation notes and evidence from collaboration in and watching scripted performances could also be used to support the evidence.

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